

# THE ATHENAEUM

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SATURDAY, NOVEMBER 19, 1904.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

A CHRISTMAS COURSE OF LECTURES.

## ROYAL INSTITUTION OF GREAT BRITAIN, ALBERMARLE STREET, PICCADILLY, W.

HENRY CUNYNGHAME, Esq., C.B. M.A. M.Inst. E.E., will deliver a COURSE OF SIX LECTURES adapted to a Juvenile Audience, on "ANCIENT AND MODERN METHODS OF MEASURING TIME" (experimentally illustrated), commencing on THURSDAY, December 27, 1904, at 3 o'clock; to be continued on December 29, 31, and January 3, 5, 7, 1905.  
Subscription (for Non-Members) to this Course, One Guinea (Children under Sixteen, Half-a-Guinea); to all the Courses in the Season, Two Guineas. Tickets may now be obtained at the Institution.

## UNIVERSITY COLLEGE, LONDON. (University of London.)

A COURSE OF EIGHT LECTURES ON CURRENT THEORIES OF THE HEREDITARY PROCESS will be given at 5 o'clock on the following TUESDAYS:—November 22 and 29, December 6 and 13, January 24 and 31, February 7 and 14, by W. F. H. WELDON, M.A. D.Sc. F.R.S., Linacre Professor of Comparative Anatomy in the University of Oxford.  
Syllabus and Cards of Admission may be obtained gratis by Members of the University and of Schools of the University, and on payment of 10s. 6d. by others.  
WALTER W. SETON, M.A., Acting Secretary.

## R.W.S.—ROYAL SOCIETY OF PAINTERS IN WATER COLOURS, 54, Pall Mall East (near the National Gallery). EXHIBITION NOW OPEN. CLOSING DECEMBER 23. F. W. HAYWARD BUTT, Secretary.

## O'BACH & CO. FIRST EXHIBITION OF ORIGINAL PRINTS AND DRAWINGS BY THE SOCIETY OF TWELVE NOW OPEN AT 168, NEW BOND STREET, W.

## OLD BRITISH SCHOOL.—SHEPHERD'S WINTER EXHIBITION includes choice Landscapes and Portraits by the Masters of the Old British School.—SHEPHERD'S GALLERY, 27, King Street, St. James's.

## HOLIDAY INVITATION SCHEME for TEACHERS.—A PUBLIC MEETING will be held on THURSDAY, the 24th inst., at the WOMEN'S INSTITUTE, 62, VICTORIA STREET, S.W., to discuss the above Scheme, and the best way of carrying out the Work in the future. The Chair will be taken by the Hon. Canon LYTTELTON, Head Master Harley College, at 5 p.m.

## EDUCATION. Parents or Guardians desiring accurate information relative to the CHOICE OF SCHOOLS for BOYS or GIRLS or TUTORIALS in England or Abroad are invited to call upon or send fully detailed particulars to MESSRS. GADBITAS, TIERING & CO., who for more than thirty years have been closely in touch with the leading Educational Establishments. Advice, free of charge, is given by Mr. Thring, Nephew of the late Head Master of Uppingham, 59, Saville Street, London, W.

## MONTGOMERYSHIRE INTERMEDIATE EDUCATION COMMITTEE. NEWTOWN COUNTY SCHOOL FOR BOYS. HEAD MASTER REQUIRED IN JANUARY NEXT. Graduate. Salary 160l. fixed, with a Capitation Fee of 2l. Number in School 49. Thirty Printed Copies of the Letter of Application (which must state age and qualifications) and of the Testimonials to be sent, not later than DECEMBER 17, to the undersigned, from whom further particulars can be obtained. GEO. D. HARRISON. County Council Offices, Welshpool, Nov. 16, 1904.

## VICTORIA COLLEGE, STELENBOSCH, CAPE COLONY.

PROFESSORSHIP OF FRENCH AND GERMAN.  
THE COUNCIL OF VICTORIA COLLEGE desires to appoint a PROFESSOR OF THE FRENCH AND GERMAN LANGUAGES, to enter on his duties early in 1905. The range of work required includes preparation for the Intermediate and Degree Examinations of the Cape University.  
Candidates must be Graduates of some recognized University, and must submit, along with their applications, proofs of special training and standing in the subjects they are to teach, and of their experience and success as Teachers.  
The initial salary is 400l. per annum. Passage to the Colony will be paid by the Council. Further information may be obtained on application to GEO. G. CHISHOLM, Esq., F.R.G.S., 59, Drakefield Road, Upper Tooting, S.W.

## LECTURER in PERSIAN.

THE DELEGATES for superintending the Instruction of Selected Candidates for the Civil Service of India will, in the course of JULY TERM, 1905, proceed to the election of a LECTURER IN PERSIAN in the UNIVERSITY.  
The salary attached to the Lectureship is 200l. per annum, and the Lecturer is entitled to demand certain fees from the persons who attend his Lectures.  
The Lecturer is elected annually, but is re-eligible.  
Applications, together with Testimonials, should be sent to the Secretary to the Delegates, F. C. MONTAGUE, M.A., Oriel College, Oxford, and should reach him not later than JANUARY 16, 1905.  
It is desirable that applicants for the Lectureship should state whether or no it is their intention to reside in Oxford.

## WELSH INTERMEDIATE EDUCATION ACT, 1889. CENTRAL WELSH BOARD. APPOINTMENT OF EXAMINERS.

THE EXECUTIVE COMMITTEE OF THE BOARD will shortly proceed to the appointment of ONE EXAMINER in each of the following Departments—namely, FRENCH, GREEK, ITALY, MANUAL INSTRUCTION (Woodwork, Metalwork, and Cardboard Modelling). Particulars relating to the appointments may be obtained from the undersigned not later than NOVEMBER 21, 1904.  
It will prevent unnecessary delay if Candidates seeking further particulars will kindly state the Department respecting which they desire to receive information.  
OWEN OWEN, Chief Inspector.  
Central Welsh Board, Cardiff, November 9, 1904.

## WELSH INTERMEDIATE EDUCATION ACT, 1889. CENTRAL WELSH BOARD.

APPOINTMENT OF ORAL EXAMINERS, 1905.  
THE EXECUTIVE COMMITTEE OF THE CENTRAL WELSH BOARD will shortly proceed to the appointment of TWO ORAL EXAMINERS in FRENCH (Grammatical and Conversational). The Examinations will take place between JUNE 19 and JULY 8, 1905. Preference will be given to Candidates who have had experience in Secondary Teaching. Women will be equally eligible with Men.  
Applications for further particulars as to Duties and Remuneration should reach the undersigned not later than MONDAY, the 21st inst.  
OWEN OWEN, Chief Inspector.  
Central Welsh Board, Cardiff, November 9, 1904.

## ESSEX EDUCATION COMMITTEE.

COUNTY SCHOOL (SECONDARY DAY SCHOOL) AND TECHNICAL INSTITUTE, LEYTON.  
WANTED IN JANUARY, A SCIENCE MASTER, to teach Botany and some Elementary Science. Graduate. Salary 140l. increasing by 10l. annually to 200l. For particulars and Form of Application send stamped addressed envelope to the SECRETARY, County School and Technical Institute, Leyton, N.E.

## BECKENHAM SECONDARY SCHOOL.

THE COMMITTEE invite applications for the post of ASSISTANT MASTER in the above School. The Master appointed will be required to teach English, French, German, and Latin in the Day School, and English, French, and German in the Evening Classes. Commencing Salary 150l. per annum. Duties commence JANUARY 3, 1905.  
Further particulars and Form of Application may be obtained upon sending stamped addressed foolscap envelope to the undersigned. Applications, which must be on the prescribed Form, and accompanied by Copies of Three Testimonials of recent date, should be sent in not later than MONDAY, December 5, 1904.  
F. STEVENS, Clerk of the Committee.  
District Council Offices, Beckenham, Kent.

## BOROUGH of BARROW-IN-FURNESS.

WANTED, for the PUPIL-TEACHERS' CENTRE, an ASSISTANT MISTRESS, Graduate in Arts preferred, qualified to give instruction in the usual subjects of the Pupil-Teachers' Course. Ability to take charge of the instruction in Music would be a recommendation.  
Salary 100l. to 130l., according to qualifications and experience.  
Further particulars may be obtained, on receipt of stamped addressed envelope or wrapper, from Mr. W. MORTIMER, Secretary to Education Committee, to whom applications should be addressed.  
C. F. PRESTON, Town Clerk.  
Town Hall, November 12, 1904.

## UNIVERSITY COLLEGE OF WALES, ABERYSTWYTH.

TEACHERS' TRAINING DEPARTMENT.  
ASSISTANT MISTRESS OF METHOD.  
THE COUNCIL invite applications for the post of ASSISTANT MISTRESS OF METHOD AND ASSISTANT LECTURER IN EDUCATION in the TEACHERS' TRAINING DEPARTMENTS of the above COLLEGE.—Applications, together with copies of Testimonials, must reach the undersigned, from whom full particulars may be obtained, not later than MONDAY, December 5, 1904.  
T. MORTIMER GREEN, Registrar.

## UNIVERSITY COLLEGE OF SOUTH WALES and MONMOUTHSHIRE, CARDIFF.

THE COUNCIL OF THE COLLEGE invites applications for the post of ASSISTANT LECTURER in the DEPARTMENT OF HISTORY.  
Further particulars may be obtained from the undersigned, to whom applications (which need not be printed) must be sent on or before SATURDAY, December 3, 1904.  
J. AUSTIN JENKINS, B.A., Registrar.  
University College, Cardiff, November 7, 1904.

## BEDFORD COLLEGE for WOMEN (University of London). YORK PLACE, BAKER STREET, W.

THE COUNCIL are about to appoint a LADY as HEAD of the TRAINING DEPARTMENT.  
Applications must be sent by NOVEMBER 25 to the Secretary of the College, from whom further information may be obtained.  
H. WALTON, Secretary.

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—ANNUAL REPORTS for the Years 1870, 1871, 1872, 1873, 1874, 1875, 1881, 1884, 1901. Any Member of the B.P.I. having any of the above Annual Reports, the Secretary, G. LAMMER 28, Paternoster Row, will feel greatly obliged by his sending same to him.

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## LITERATURE

*Letters of William Stubbs.* Edited by W. H. Hutton. (Constable & Co.)

*Life and Letters of Mandell Creighton.* By his Wife. 2 vols. (Longmans & Co.)

THE simultaneous appearance of these two books makes comparison of their subjects all but inevitable, especially since both works are good, and present veracious portraits of the men. Moreover the careers and characters of the two men are in evident antithesis; they resembled one another so much, yet they differed so widely. Both were North-Countrymen, and retained to the last some essentially North-Country characteristics—genuineness and tenacity. Both men had been dons, and became country parsons. Both advanced the cause of historical research, and both became university professors. Both were raised to the episcopate, and were translated to higher posts. Both were Churchmen of the type commonly described as good. Both were humorous and unconventional. Both shocked the prejudices of the pious, and were in every way the antagonists of clerical mannerism. Both men, by their life, their speech, and their actions, were sworn foes of unreality, contemptuous critics of gush, and did their utmost to stem the advancing tide of sentimentalism. Both were disliked and misunderstood by extremists and ecclesiastical old women, by the ignorant and conceited among the clergy—a class which is unfortunately more and more ready to believe that hard work atones for want of charity, and the voice of the fool is the voice of God.

Yet what a difference there was between these two products of the Oxford historical school! The older man was of an older type, almost the last eminent representative of High Church Toryism, whose characteristics he ever retained. Creighton was a modern of the moderns. Stubbs's letters, admirably arranged by Mr. Hutton, exhibit all his qualities. We see the indus-

trious man of research and the stiff Conservative combined. His amazing grasp of historical detail, his shrewd judgment of men, his strong hold on Church principles, his contempt for socialists and dislike of lawyers, all come out in a thousand witty and thoughtful letters. We see, also, that hardness of view and lack of intellectual sympathy which prevented his having so deep and general an influence as fell to Creighton. Stubbs had not the power of adapting himself to different conditions of life which distinguished the late Bishop of London, and was never, like the latter, a good diocesan bishop. Yet Mr. Hutton rightly claims for him the power to rise above mere parochial interests, and to view the position and needs of the Church of England as a whole. One or two characteristic sentences we must quote. Here is a dictum which explains a good deal of his attitude in the 'Constitutional History':—

"I have stated mine [my theory] in the 'Select Charters,' and am inclined to stick to it, as it commits one to very little that is definite."

On the appointment of Magee to York he remarks: "You will have 'High old Times' in Convocation, and there will be no need to introduce bagatelle into the Upper House." His dislike of Cuddesdon is celebrated in a very clever copy of verses, of which we can only quote a stanza:—

Though I do not complain of the work,  
And silence is good for a change,  
I like to be able to shirk  
The functions I feel to be strange.  
But the sound of the church-going bell  
Is the only sweet note that I hear;  
I might like the tone very well  
Were it not so confoundedly near;

or, as he put it in prose, "What's the use of a study to a man who hasn't time to take a seidlitz powder?" His friendship with Freeman and Green is the source of many of the most interesting letters. The following is of wider than personal interest:—

"Bryce's inaugural was beautifully written and clever, but I, and I suppose you, are not disposed to forget that the Civil Law, with all its exquisite perfection, has been one of the greatest obstacles to national development in Europe and a most pliant tool of oppression. I suppose that no nation using the Civil Law has ever made its way to freedom, whilst wherever it has been introduced the extinction of popular liberty has followed sooner or later."

The difference of view between Green and Stubbs led once to an amusing scene in the History Schools. Stubbs said in *viva voce* to a candidate, "You say that George III. had an invincible hatred of men of genius? Where did you get that extraordinary statement from?" The man looked unhappy and was silent, whereupon Green, his co-examiner, wrote on a piece of paper and handed to Stubbs, "Verbatim from my 'Short History.'"

The book is full of good things of this sort. Mr. Hutton gives an excellent account of the Bishop's career, and brings out very prominently his influence on the Ecclesiastical Courts' Commission, with one or two valuable letters from Westcott and Church. Of Stubbs as an historian this book can only recount the achievements, but of Stubbs as a man it gives an excellent portrait. His relations to Creighton may be illustrated from the excellent letter of the latter congratulating him on his appointment to Oxford, in which the acces-

sion to the Bench of a man of wisdom, giving strength where strength was most needed, is judiciously emphasized. On the death of Creighton, Stubbs, himself nearly dying, wrote a touching and beautiful letter (printed by Mr. Hutton) to his widow. We prefer, however, to quote the acknowledgment of the Hulsean Lectures:—

"Thank you very much for 'Persecution and Tolerance.' Is it not you who tolerate me, and I will persecute you?—at least historically. Philosophically, where is the line between persecution, discipline, criticism—tolerance, praise, testimonials? Where is the place of 'exams.' in all this? My best love."

"Our dear old C. is a growing character, very useful and entertaining when one understands his formulae," wrote Stubbs, after a visit to Embleton. Perhaps that expresses the truth as much as any single phrase. Creighton was always growing, true though it be that he changed little—perhaps this was because he went on developing to the day of his death. Mrs. Creighton has justified her self-imposed choice of a biographer. She never obtrudes herself, never says anything indiscreet, never wears with eulogy, and she has shown an extraordinary skill in collecting from many sources and writers just the phrases which bring out the personality of her husband. The only criticism we have to make is that the style is a little heavy, with the exception of the beautiful description of Embleton—a really fine piece of writing, not "fine writing"—and that the book is unduly weighted with long and superfluous quotations from charges and sermons easily accessible. Also, there are far too many misprints and some misreadings. The whole point of aphorism 5, on p. 506, is changed by "lose" being substituted for *have*.

These are minor blemishes, and for the biography as a whole we have nothing but praise. To those who really knew Creighton the book will not reveal anything particularly fresh, for it exhibits just the man they knew, at once bright and severe, intellectual and human, student and statesman, humanist and Christian, thinker and ruler, teacher and learner, cynic and lover. He was a man of amazingly manifold interests, of an energy only less great in the practical than in the speculative life, of an insight rare even among superior intelligences, and a force unwonted even among men of affairs. With a mind fixed, as he says, on one end, to "grow nearer to God," he had yet a feeling for common things and human pleasures, and a capacity for delight that few artists could equal. A man of amazing rapidity of judgment and action, he never allowed his energies to degenerate into fuss, and he preserved a balanced serenity of temper and a calmness of outlook in conditions which would have irritated a mere man of the world, and destroyed the equilibrium of a philosophic mind. All these contradictions were harmonized and unified in Creighton by the force not of his intellect, but his will, by his resolute effort never to lose hold of the guiding thread of his life, the intensity of his faith that life means nothing but the power to love, and that every energy, whether of thought or action, must be controlled by the one supreme purpose of them all. Stubbs is a great historian, Creighton is a



great man, must be the verdict if the two are to be compared. And the greatness of Creighton was not intellectual—it was moral and spiritual; it lay not in original gifts, but in the spirit of his life, and the purpose with which he used his opportunities.

When we say that the greatness of Creighton was not intellectual, we do not, of course, deny his dazzling cleverness or mental force. How far these were original genius we cannot determine. Our point is that the secret of his greatness is not here; it is not by cleverness, in an age when cleverness is a trick and smartness a pose, that he will abide in men's memories. It is the splendour of his lifelong self-discipline, the greatness of his unending perseverance, his untired search for knowledge, his self-imposed burden of understanding other minds, his daily choice to learn, his profound and fundamental humility, often disguised to the outside world, that are the sources of his fame and the secret of his power. Despite his astounding brilliancy and the verdict of the superficial observer, we do not hesitate to say that the intellectual gifts of Creighton—so far as they can be dissociated from his character—are the least of his titles to remembrance. Perhaps this is why his wife was his best biographer. Into the arcana of human affection it is not fit for us to enter, but every one must realize how much such a biography must have cost the writer. Yet even to those whose contact with him was at first official, or who knew him as adviser and teacher, the question which most assuredly presents itself is not, How came he to be so clever? or, What were the main qualities of his intellect? but, Why had he such a power of winning love, not only from his nearest, but also from many who saw him rarely, and some who hardly knew him? Mrs. Creighton makes the answer clear. It was because he was always ready to give it. No man had a stronger individuality than Creighton, yet no man was ever readier to communicate it to others—no man ever more completely realized in action the statement of Wyclif that Christianity was *res communissima*. And he did this because he never was misled by the sentimentality of modern altruism, and was never afraid to "be himself." He had no notion of that annihilation of the individual regarded by some as of the essence of Christianity. The most touching thing in the book is the story of the little child who, left an orphan at seven years of age in his parish at Embleton, kept up with him until his death.

Perhaps we have said enough. In previous notices of his posthumous works we have indicated our view of Creighton's intellectual standpoint and methods, and emphasized his general characteristics. Mrs. Creighton's work naturally leads to the thought of the man himself—even more than do his utterances, although he stamped himself on everything that he said and wrote from the day when he advised the head monitor of his old school, "If you thrash, thrash hard; never thrash a little," to the last hours of which his doctor wrote:

"There are four men who watched him in the time of trial, who will always believe in him, and to whom his memory will always be green." Yes. And that is true of many who had not that privilege, who may not even have seen him for months or years together.

*Fifty Years of Fleet Street: being the Life and Recollections of Sir John R. Robinson.* Compiled and edited by Frederick Moy Thomas. (Macmillan & Co.)

MR. MOY THOMAS has given us a book of four hundred pages, full of amusing gossip; but a great deal of it is outside its subject. It is much to be regretted that Robinson did not live long enough to complete the volume of memoirs upon which he informed us he was at work, for his quick perception and ready pen gave a lifelike picture to any event he wished to describe.

Robinson, born at Witham on November 2nd, 1828, was a son of the Rev. Richard Robinson, a Congregational minister, from whom he received his early education, and imbibed that hatred of injustice and oppression "which he afterwards manifested on so many occasions." At eleven years of age he entered the Congregational School at Lewisham, and while there edited the school magazine. On leaving school he was apprenticed to Wason & Dowty, booksellers and printers at Shepton Mallet. Mr. Solly, the Unitarian minister, "a man of literary culture and wide attainments," showed him much kindness, and under his influence Robinson became a Unitarian, in which faith he continued to the end. Mr. Solly "advocated the meeting together of all classes of the community once a week in each village or district at a sort of ordinary, where social distinctions were for the moment to be abolished." Bookselling and printing were not to Robinson's taste, and in June, 1846, he became sub-editor and reporter to the *Bedford Mercury*. In the following November he went to Devizes as reporter on the *Wiltshire Independent*. While there he sent reports of the local markets to the *Daily News* in return for a free copy. In 1847, through the kind influence of Mr. Solly, he came to London, and became sub-editor of the *Inquirer*. Mr. Kinder, the proprietor, introduced him to Mr. Woodfall, who invited him to his house in Dean's Yard, where he met Douglas Jerrold, who obtained for him the sub-editorship of the *Weekly News and Chronicle*. He now soon began to make his mark. At the early age of twenty-six he was elected a professional member of the Guild of Literature, and in January, 1855, he became editor of the *Express*, an evening paper issued from the *Daily News* office. He was "greedy for work," and contributed at the same time to the *Daily News* and four other papers; it was early morning before he had finished, "and then he would walk through the lonely streets, past Bloomsbury Square and Russell Square, to his bachelor home near University College Hospital. Here is an impression of these times which he has left in his own handwriting:—'How often have I paced through those squares on a dark winter's morning between half-past two and half-past three and seen nothing alive save a tom-cat! A faint light here and there suggests a sick-room, and if you know what that is yourself, you sigh as you go on. To think that all those houses are full of human folk and that they should all be so still!'

Dear God! the very houses seem asleep."

By degrees Robinson became more and more intimately associated with the conduct of the *Daily News*, and in 1868, when it was reduced in price to a penny, he was

formally appointed manager. Robinson's first meeting with Gladstone was in 1887, at dinner at Lord Wolverton's, when he soon found himself in an animated controversy with him on the question of copyright. Gladstone had got hold of the royalty fad, and "expressed the opinion that publishers should be allowed to publish any new books if they gave the author royalties," adding that "literature is considerably injured by the high price of books." Robinson intimated that he had never heard anything so impracticable, and asked him what he would do in the case of a writer like George Eliot. Messrs. Smith, Elder & Co. were believed to have given 8,000*l.* for 'Romola.' How were they to get this back if they did not charge a high price for the book? "Trust the people," said Mr. Gladstone. "But," said I, "you would have to sell, perhaps, millions before any profit appeared, if the price was low." On another occasion Mr. Gladstone, referring to the Welsh and Scotch Churches, told Robinson that he would probably live to see these disestablished,

"but the Church of England, through the wonderful devotion of its clergy, through the way in which its property was interwoven with the rights of individuals, and through its strength in a hundred ways, would, he thought, not be disestablished in our time. 'I confess,' he said, 'I cannot picture it to myself as an actual possibility.' The broadening of the Church by way of its creeds, he averred, would not satisfy the dissenters. He pointed out that the real motive with the reactionaries was not spiritual but secular."

Mr. Thomas gives an interesting account of Robinson's engagement of Archibald Forbes as war correspondent. Forbes called at the *Daily News* office one day in September, 1870; he had just returned from Metz. Robinson gave him a private room while he wrote an article dated from the different places he had passed through on his journey across the field of operations. That same night he was again off to the seat of war, and it pleases us to remember that we were able to aid Robinson in his quick departure. Robinson originated the sending by war correspondents of full descriptions by telegraph. The result of this to the *Daily News* was that "the circulation of that paper rapidly went up, and advertisements came in in largely increased numbers."

Another interesting feature of the paper during the war of 1870 was the publication of Mr. Henry Labouchere's 'Diary of the Besieged Resident.' These letters, like those of our own correspondent in Paris at the time, were sent over *par ballon monté*. There are interesting accounts of Mazzini, who sought the acquaintance of Robinson, having been struck by an article of his on the Italian question; and of Garibaldi, whom he went to see at Stafford House. His visit is thus described:—

"The noble old fellow was in a little, plainly furnished bedroom. He was in his pants and was sitting on an iron bedstead, washing his face and rubbing it with a hard towel. Negretti told him who I was, when, grasping my hand and looking into my eyes with an expression of sweetness I can never forget, he said: 'You are a friend to my country, and from the bottom of my heart I thank you.' The tears came into my eyes as I shook hands with the pure, simple-hearted, grand old patriot."

As far back as 1856 Robinson became a member of the Reform Club, and almost invariably took lunch there. On August 11th, 1893, he went to Osborne and received the honour of knighthood. His description of the ceremony is full of quiet fun; he tried to alarm the nervous by mentioning 80% as the probable cost of the fees, the actual cost being 26*l.* 8*s.* 2*d.* On their return journey—

"How we did 'Sir' each other on our journey home, to be sure! It was almost enough to make a cat laugh. 'Well, Sir George,' 'And what did you think, Sir William?' 'Sir John, did you observe?' and so on. There was a check sometimes, it is true, when we didn't know a man's Christian name. Under these circumstances we generally ventured on 'Sir John,' which was tolerably safe."

The end came somewhat suddenly on November 30th, 1901. He had only retired from the *Daily News* in the previous February. Mr. Thomas says of his old chief:—

"One of the secrets of Sir John Robinson's success lay in the fact that he was never afraid to give praise where it was due. In this way he managed to get what was best out of a man. More than once did Archibald Forbes bear testimony to the fact that it was encouragement of this sort that had done more than anything else to nerve him to great undertakings. 'Whenever the old days come back to me,' he wrote in 1888, 'you are the foremost figure in the memory, for that you ever bepraised me with words that fed my ardour, and were kind, generous, and full of wise counsel.' Many others there are who would be ready to echo those words of not the least prominent of the many distinguished men who have been proud to serve under the banner of one of the most accomplished of journalists, kindest of men, best of chiefs."

Mr. Thomas has produced a most interesting book; but in future editions some revision should be made. The well-known author of 'The Inner Life of the House of Commons,' edited by Mr. Justin McCarthy, and reviewed by us May 22nd, 1897, should not be referred to as "a man named White," and the reference to a gallant survivor of the Light Brigade is uncalled for.

*The Story of my Struggles: the Memoirs of Arminius Vambéry.* 2 vols. (Fisher Unwin.)

ENGLISHMEN who are acquainted with what Mr. Vambéry has done and written would be ungrateful if they did not entertain very kindly thoughts of him. No other foreigner has written with greater enthusiasm about England, and expressed an equally keen and disinterested desire for her welfare. Indeed, he has laboured with tongue and pen to explain and uphold England as a great Asiatic power. He has set forth with a knowledge of the facts such as few possess, and a perspicuity which is as rare as it is praiseworthy, the risks which England has run, and may still have to face, to maintain her supremacy in the Far East. The autobiography of such a man naturally commands attention, and the two volumes in which it is now given to the world in full are certain to have many readers.

Unfortunately, however, Mr. Vambéry has not been well advised to print and publish all that these volumes contain. If

he had received competent literary advice he would have filled one volume only with his story. Properly set forth, that story would take its place among the best autobiographies. But no autobiography can become a classic unless it be true to its subject. The pages of dissertation contained in the second volume are worse than surplusage; they lessen the effect and value of those which precede them. The stuff itself is not bad, neither is it unpleasant to read; but it is in the wrong place. Mr. Vambéry's personality is what the reader cares to learn about. Of it in his earlier years we get a vivid picture; but it becomes fainter as we turn page after page, until it fades away. What is also conspicuous from the first to the last page is a degree of egotism which equals that of the late M. de Blowitz, who, like the author of this work, was born in Austria-Hungary. After interesting the reader in his life, Mr. Vambéry suddenly ceases to supply the information which is most desired. For instance, his marriage is a matter about which something might be said in greater detail than the following words on p. 309 of vol. ii.:—

"A home—a 'sweet home'—in the English sense of the word, has never fallen to my lot, even on ever so modest a scale, for my wife, a homely, kind-hearted, and excellent woman, was ill for many years, and if it had not been for the beautiful boy with whom she presented me I should never have known what domestic happiness was."

He might have given the date of his marriage, even if he did not think fit to supply other particulars. At an earlier stage in his career he does not hesitate to describe Miss Emily, to whom he was a tutor, whom he admired, and from whom he was parted because, having pressed her hand when guiding it during her writing exercise, he offended her and was dismissed by her father. Again, he enlarges on the difficulty he had to get a settled post after his travels had made him famous. He rather foolishly fancied that the English Government should have striven to secure his services, and was mortified because the kindness which he received as a "distinguished foreigner" was not followed by some more substantial token of approbation.

He had the good fortune to have his first book published by Mr. Murray. Other authors have dreamt, as he did, of being enriched by the return from their books. Mr. Vambéry counted upon becoming independent for life after the sale of the first edition of his book. He says that he was "not a little crestfallen" when Mr. Murray paid him 500*l.*, a sum of which, as he adds, he had spent in advance nearly a third. How many authors have ever had the chance of being disappointed under like conditions? There must be many who, after being fortunate enough to secure a first-rate publisher, have felt even greater disappointment than he did on receiving a statement of account. But Mr. Vambéry had a consolation which many an author looks for, but never finds, and that is a cheque for 500*l.* The unhappy English author who learns about Mr. Vambéry's experience will have the chastened satisfaction of knowing that things are still worse in Germany. Those who have read Goethe's 'Dichtung und

Wahrheit' must remember how surprised he was to learn that German publishers made it a rule to pay nothing to poets, thinking, perhaps, that if the works of a successful poet were profitable to them, he was adequately rewarded by the fame which had accrued to him. Goethe being a practical man, as well as a great master in literature, insisted upon sharing with his publisher the profits which had been made. At present, however, a successful author in Germany cannot count upon receiving much from the most generous publisher. The supply of manuscripts there, as in this country also, is far in excess of the demand for new books. Consequently, we are not surprised to read that Mr. Vambéry did not receive in Germany more than 75*l.* for the most popular of his writings. He found, what is unfortunately only too true, that journalism paid better than literature. The following passage on p. 313 of vol. ii. is instructive:—

"I came to the conclusion that one hour of English article-writing pays better than six hours of German literary work, with this difference, however, that German periodicals lend themselves to the most theoretical, widely speculative subjects, while the English reviews, in their eagerness for *matter of fact*, accept only practically written articles of immediate interest. German review literature seems only lately to have realized that it is possible to write essays about serious matters without wearying the reader with a heavy style and endless notes, and one frequently meets now in the German periodicals with attractively written articles about the political and commercial relations of distant countries and people."

Mr. Vambéry complains that he had been reproached with telling and writing "travellers' tales," and he says in the first appendix that "Madame de Novikoff, *née* Olga Kireef," did her utmost to discredit him in England, and that, "in order to blunt the point of his anti-Russian pen," she alleged that he was not a Hungarian,

"but a fraudulent Jew who had never been in Asia at all, but only wished to undermine the good relations between England and Russia."

Now, if Madame de Novikoff is justly chargeable with doing what she is said to have done, then she allowed her patriotism to outrun her discretion. That as a traveller Mr. Vambéry has performed good work is incontrovertible. Yet as a writer, and as a journalist in particular, he puts a strain upon our credulity when he gives the following account of his work:—

"The best time of the day, that is to say, the morning hours, I spent exclusively in serious study, and at the age between thirty and forty I could also devote a few hours in the evening to graver study. In the forenoon, between ten and twelve, and in the afternoon between two and five, I used to apply myself to politics and journalism, with the help of a secretary. Through practice and custom I had now got so far that I could dictate two or even three leading articles or other matters in different languages at the same time. When I approached the fifties, however, such *tours de force* gave me headaches and congestion, and I had to abandon them."

We do not question Mr. Vambéry's veracity; on the contrary, we readily believe that, given the circumstances, he must have suffered from "headaches and congestion." When Gil Blas told the Arch-



bishop of Grenada that his sermons "smelt of apoplexy," he was not thanked for his candour. Perhaps as candid and unfortunate a critic would not have been thanked if he had informed Mr. Vambéry that his three leading articles dictated at the same time in different languages were somewhat headachy and congested.

After making his way in the world in the teeth of difficulties which would have daunted most men, Mr. Vambéry desired to settle for life in Hungary, his native land, and to obtain the office of professor at Buda-Pest. He had an audience with the Emperor Francis Joseph, who received him "most graciously," asked some particulars about his life, and granted his request to be appointed Professor of Oriental Languages, adding, "You have suffered much and deserve this post." The salary was 1,000 florins yearly, a sum which, though small in Mr. Vambéry's opinion, and from our point of view also, represents more in Austria or Hungary than it would do elsewhere. Among the things lacking in this work are details of Mr. Vambéry's experiences as a professor. All he tells is his reception by the Rector of the University at Buda-Pest in the following terms:—

"Do you suppose we are not fully informed as to the treacherousness of your character? We are well aware that your knowledge of Oriental languages is but very faulty, and that your fitness to fill the chair is very doubtful. But we do not wish to act against his Majesty's commands, and to this coercion only do you owe your appointment."

As in most autobiographies, so in this, the chief interest ends after the early struggles are over. And these struggles in Mr. Vambéry's case were such as few men have passed through with triumph. He was of Jewish parentage, and not the least instructive parts of his story relate to family life among his fellows. Much of the information given will gain respect for the Jewish race. Many interesting particulars are included concerning great or highly placed men, the Sultan of Turkey being one of the latter. In one instance we envy Mr. Vambéry. He was Lord Houghton's guest, and then he had the rare good fortune to have as a fellow-guest

"the poet Algernon Swinburne, who used to read to us passages of his yet unpublished poem 'Atalanta in Calydon,' over which the slender youth went into ecstasies."

Why has the publisher omitted to add an index to this work?

*Madame du Barry.* By H. Noel Williams. (Harper & Brothers.)

THE last *mattresse en titre* of Louis XV. was probably in herself the least important of the French ladies whose biographies Mr. Noel Williams has undertaken to write. But her career is worthy of narration as a typical piece of eighteenth-century history, socially of the first significance, and politically of some, if only secondary, import. Mr. Williams has acquitted himself satisfactorily of his task, showing a due sense of proportion, utilizing with care and discretion the latest light upon his subject, and not following blindly in the footsteps of any single authority. His book had been preceded by that of Mr. R. B. Douglas, who

some years ago dealt in a judicial spirit with the numerous French works bearing upon the life of "the Dubarry." Both writers have relied largely upon the careful researches of M. Vatel, and have availed themselves of the picturesque collections of the De Goncourts; but the present biographer has been able to make some additions, notably by incorporating investigations of Mr. J. G. Alger concerning Du Barry's English lover, Henry Seymour.

We need not dwell upon the early life of the mistress, the main facts of which are not in dispute, however much they may have been—indeed, undoubtedly were—added to and blackened by the malice of her enemies. The multitude of her aliases and her well-known connexion with Jean, the self-styled "Comte" du Barry, known to his by no means immaculate contemporaries as "the Roué," are sufficient indication of her character. But it has now been amply demonstrated that the lady was far from being such a monster of iniquity as she was so long represented. Her faults were, in fact, confined to two—unchastity and inordinate extravagance. There is plenty of testimony to her goodness of heart, and little or no evidence of that coarse vulgarity in public with which she has so often been credited, on the strength of her low birth. This last could never be forgiven by a Court to which etiquette stood in place of religion, and which was not to be deceived by the transparent fabrications of pedigree which graced the marriage of the king's new favourite with the brother of her former protector.

That Madame du Barry came to be identified with a political clique, the party of reactionary despotism, was none of her doing, except in so far as a personal weakness for the Duc d'Aiguillon induced her to forward their designs. She certainly cherished no political ambitions of her own, and Choiseul might have remained in office throughout her period of ascendancy had not the disappointed ambitions of his sister, the Duchesse de Gramont, led him to spurn her overtures and enter upon a campaign of ceaseless calumny, which provoked the king beyond endurance.

The attempt by some historians to make her an accomplice of Maupeou in his temporary destruction of the Parlements is admitted by Du Barry's latest biographer to lack adequate foundation; but he cites M. Guiffrey's monograph on Van Dyck, as against Vatel and Mr. Douglas, to show that the portrait of Charles I. now in the Louvre was certainly in her possession some time before the dismissal of the recalcitrant lawyers, and may therefore not impossibly have been used as a bogey to frighten her royal lover into action. She was present, hidden behind a gauze curtain, at the Lit de Justice of April 13th, 1771, when the Parlement Maupeou was set up in place of the old courts. But although, according to Madame du Deffand, "the lady" was at this time "more supreme than her predecessor or even Cardinal de Fleury," she was for some time unable to secure for D'Aiguillon the Foreign Office, which was actually vacant for five months after the dismissal of Choiseul. With him in the saddle, however, it was her influence which early in the following year contributed the deciding

factor in the payment of the subsidy required by the Swedish king for the purpose of his *coup d'état*. But she did not attain her desire of exchanging portraits with Gustavus III., though she had been "wishful" (as our author translates the Swedish ambassador) to send north her bust by Pajou as well as the unfinished Greuze Bacchante picture. That she bore no malice towards Choiseul, whose policy she had just been instrumental in completing, she showed in a signal manner, by obtaining for him a substantial pension in the teeth of his enemy and successor.

Towards Marie Antoinette, the young Dauphine, her conduct was not only irreproachable, but almost servile, though the young princess took little pains to conceal her scorn, and was much under the influence of her husband's aunts, who were doing their utmost to induce their father, the king, to take a second wife. The Austrian marriage of Louis XV. was at times not far from completion, and though it ultimately failed, it required a strong letter of Maria Theresa, urging weighty reasons of State (French neutrality in Polish affairs), to induce the little Dauphine to utter an occasional gracious remark about the weather or some such commonplace to her grandfather's favourite. Marie Antoinette remained implacable towards the Du Barry family, and what could have induced her and the Dauphin to append their signatures, in company with others of the royal family, to the marriage contract of Jean du Barry's son Adolphe, "the Vicomte," it is impossible to say. A year later she refused a present of diamond earrings from the mistress. Du Barry appears to have testified in favour of the genuineness of the signature of the queen in the order to the jeweller Böhmer during the Diamond Necklace trial; but that she was not actuated by malice against Marie Antoinette is clear from the subsequent attitude of the woman Lamotte towards her. She is said, on somewhat doubtful authority, to have recognized the forbearance of the new king and queen in allowing her to retain undisturbed the property left to her by Louis XV., by an offering of treasure at the time of the Convocation of the Notables; and it is certain that she sheltered and nursed at Louveciennes two of the *gardes du corps* who were wounded at the defence of the château of Versailles on October 6th, 1789, an act of humanity for which it appears not improbable that she received the thanks of the queen.

There seems a certain poetical justice in the fact that so typical a representative of the vices of the old régime should have fallen a victim to the Revolution. Yet, so far as the actual grounds of her condemnation went, no one deserved her fate less than the *ci-devant* mistress; and had it not been for the persevering hostility of an Englishman named Grieve, who described himself as "ami de Franklin et Marat, factieux et anarchiste du premier ordre," she might have escaped, despite the fact that her last lover had been a duke and a former Governor of Paris. "Grieve," says Mr. Alger, "was apparently infected with the mania of delation," and, whatever may have been his motives, he succeeded, with the help of treacherous servants, in neutralizing all her local popularity and the



precautions she had taken to set herself right with the revolutionary powers. The burglary of her jewels was represented as an affair concerted with an English spy to cover anti-revolutionary intrigues, and her journeys to England to obtain the recovery of the property taken thither by the thieves came before the Revolutionary Tribunal in the light of conspiring with *émigrés* against the Republic, and "living habitually with Pitt." In the mouth of Fouquier-Tinville, the beautiful courtesan was alternately Laïs, Messalina, and Aspasia, his conception of appropriateness being equalled only by his gift for mendacity. Du Barry did not exhibit on the scaffold the dignity of a Marie Antoinette or the stoicism of her fellow-prisoner Madame Roland; the account of her struggles with the executioner is piteous reading.

Some of Mr. Noel Williams's foot-notes concerning matters of collateral interest throw curious light upon the period. We may especially mention those upon the occasional expeditiousness of French justice during the century, the abundance of false titles that prevailed, and the decline in Louis le Bien Aimé's popularity as indicated by the number of masses said for his recovery during his three illnesses of 1744, 1757, and 1774. More entertaining, perhaps, is the account given by Choiseul's agent in London of a conference with the English ministers upon the question of peace or war with Spain in the matter of that Falkland Isles dispute on which Johnson wrote his vigorous pamphlet. Lord North, the Premier, was "as drunk as a hackney-coachman," and his colleagues "aussi bien conditionnés." Yet, remarks the Frenchman, North was fully up to his work, "car ces messieurs conservent machinalement de la logique et du raisonnement dans l'ivrognerie par l'habitude qu'ils en ont contractée." The passion for references, not one to be discouraged, seems, in our opinion, to be carried to the verge of pedantry when an author refers to one of his own statements occurring no further back than the previous page! But we have come across scarcely one error or mistranslation. In quoting from the memoirs of the Comte de Cheverny an account of Madame du Barry in her retirement, the writer lets pass without comment an obvious anachronism. If Du Barry really said she was "at Versailles," that is, at Court, at the beginning of the war in America, her memory must have been at fault. And a decree of "April 31st, 1772," does not appear to have struck him as requiring explanation. We suppose it is too much to expect any translation of the legal *Parlement* but political *Parliament*. A few misprints, such as Victor for Victoire (twice), *le grande monarque*, and Henri I. for Henri II., and an occasional puzzling mistranscription of dates occur. Of the sixteen photogravure illustrations the most pleasing is the reproduction of the Condé engraving of the Cosway miniature of Du Barry; but the Van Loo portrait of Louis XV. and several of the others are well reproduced. The most disappointing rendering is that of Moreau le Jeune's water-colour picture of 'The Supper in the Pavilion at Louveciennes,' the more tantalizing by reason of the excellent detailed description of it cited from Vatel.

## NEW NOVELS.

*Morganatic*. By Max Nordau. Translated by Elizabeth Lee. (Chatto & Windus.)

IN this very long and, upon the whole, interesting novel one is frequently reminded of Zola. M. Nordau's book, however, lacks, firstly, the central fire which animated many of Zola's novels, and secondly, the almost brutal want of restraint which allowed Zola to elaborate, to the point of nausea, episodes and aspects of life outside the jurisdiction of the novelist. As its title implies, 'Morganatic' is a story which concerns members of the highest circles of continental society. In it the author deals very minutely with three cases of morganatic marriage, or, to be exact, of irregular unions between personages of royal blood and commoners. The character of the woman who is here made the morganatic wife of a Prince Albrecht is drawn with skill and elaborateness; her figure looms large in the book, reminding one oddly of Mr. Meredith's Roy Richmond and again of the eccentric Lady Hester Stanhope. M. Nordau knows his Paris well, and is able to convey with realism the atmosphere of the boulevards, of artistic and Bohemian life in the French capital. The ambiguous position occupied by persons whose high-sounding titles are only recognized in foreign countries is very clearly set forth here. M. Nordau's literary style is not one that suffers greatly from translation into another language. The proofs of this volume have not been very carefully read, but the translation is sound.

*The Brethren*. By H. Rider Haggard. (Cassell & Co.)

THIS book has the true stuff of romance in it, and that more notably than anything else bearing the same author's name. The brethren of the title are Godwin and Wulf D'Arcy, two well-born knights who lived in Essex in the latter part of the twelfth century. Their cousin Rosamund is the beautiful daughter of no less a person than the sister of Saladin, the Emperor of the East, by the crusading brother of the father of the two heroes, who ran away with the Princess Ayoub, after imprisonment near her abode in Damascus. The two brothers both love Rosamund, but make a solemn pact to prevent the fact weakening the love they bear one another. Far off in Palestine the great Saladin has a vision, from which he gathers that he will be preserved from the shedding of much blood by the presence near him of the beautiful Rosamund. Failing in his attempt to bring her to his side by fair means and by generous promises, he succeeds by force of strategy at the cost of her old father's life. Forthwith the brothers set out from their Essex home to rescue the maid they both love and restore her to her lands and rights in England. Many and strange are their adventures, which include a very perilous time of imprisonment in the city of the famous Old Man of the Mountain. It is a fine stirring tale, which should delight the heart of any boy. Mr. Haggard has a bold imagination, and his historical details are sufficiently sound. At the same time, the book's historical interest is secondary. It is primarily a romantic story of crusading days, and as such may be called a successful piece of work.

*The Endless Heritage*. By Chris Healy. (Chatto & Windus.)

MR. HEALY'S choice of a theme has clearly been dictated by his special knowledge of the factory towns of Northern England. This novel is the history of a self-made man, who starts from the gutters of Liverpool, and ultimately reaches prosperity. That prosperity is not, however, happy, as he has forgotten the old text which sets forth that it does not profit a man if he shall "gain the whole world and lose his own soul." Jack Glover, a youth of good qualities, starts with the intention of advancing himself, and with the belief that only money matters. His career in the various factories is vividly depicted, and is almost always convincing. That it fails occasionally to persuade us is due probably to Mr. Healy's determination to force his hero on at any cost. But the tale holds one throughout; it is conspicuously successful as a tale. And when it is added that the numerous characters who wander through the pages are lifelike, and that the style is graphic, it will be seen that the novel is a good deal above the average. The old drunken schoolmaster, O'Loughlin, is admirably drawn. He it is who impresses on Jack in his boyhood the necessity of fighting always for his own hand; and he lets loose on society this wolf-cub, whom with his dying eyes he sees grown, as he conceives it, into the wolf. But Jack Glover is not a wolf. He is too carefully characterized to be all of one colour. He is grey, and he is human. His portraiture is a strong piece of work. The feminine element enters but slightly into the tale, but it is sufficient to account for the tragedy and for the moral.

*A Lady in Waiting*. By the Hon. Mrs. Anstruther. (Constable & Co.)

THIN, very thin, are Mrs. Anstruther's clever sketches, and light as gossamer the thread with which she binds them. "A Lady in Waiting" is one of those girls who, having a few hundreds of pounds a year of their own and somewhat uncongenial relatives, enjoy a semi-independence by staying with their married school friends, and acting as their confidants. These are no visits of Elizabeth, however. Though her English is not immaculate, this "Lady in Waiting" has the trick of observing and analyzing her friends. But she observes and analyzes without the arch innocence of Elizabeth, though her "Society" slang is quite up to date. There are some pretty touches of imagination in this book, and many passages which reveal an eye for character and a sympathetic insight into the little ironies and the minor tragedies of life. Mrs. Anstruther has chosen to portray on a small canvas mildly frivolous and selfish characters. The success she has achieved will, we hope, encourage her to deal with the deeper emotions of less superficial persons, who would engage sympathy more profoundly.

*Daventry's Daughter*. By Harold Bindloss. (Chatto & Windus.)

MR. BINDLOSS has shown that he can write in interesting style concerning the west coast of Africa. In the volume under notice,

however, he has forsaken that region, and apparently endeavoured to tell a story based to some extent upon the recent Tourmaline expedition in Morocco, or, to be exact, in the Sus country. He has succeeded in so far as that he has written a stirring tale, for he is a story-teller of ability. But his pictures of Morocco will not satisfy readers who happen to know that country. This is not so important a point as one might suppose, for the book is not of a serious or ambitious character. It is told in leisurely style and rambles a good deal; but there is plenty of movement and incident.

*Helen Alliston.* By the Author of 'Elizabeth's Children.' (Lane.)

THIS book will probably prove much too exhausting for the average critic's taste; but then works of fiction are not primarily intended for the edification of critics. There should be thousands of good people in England who read only for relaxation, and to whom matters of style are of no consequence. To them this book will appeal with an intimate charm. Tired mothers, governesses, worried parents, and particularly people in whose lives children play a considerable part, may open this volume with confidence. They will find recreation in it. It is the story of a girl of good family who is thrown upon her own resources, and it is largely concerned with children. It is full of a rich, ripe sentimentality, and the general flavour is highly domestic, judiciously blended with the darning of stockings and the pranks of children who love sliding down banisters in their nightgowns in the middle of the night. It is not literature, despite an opening which really suggests serious study of childish character, but it is good, wholesome entertainment. The writer evidently has youth, and one trusts that she may long preserve it.

*Curly.* By Roger Pocock. (Gay & Bird.)

THIS book is paste, and not a genuine stone; but it is very good paste, set with skill, and full of sparkle. In it appears a rather ridiculous letter, purporting to have been written by an Arizona cowboy to the author, and comparing this story to another of its kind called 'The Virginians.' There are very spirited illustrations by Mr. Stanley Wood, and the whole yarn, with its reckless killings, its blind debauches, its merciless riding, and its unending slang, will doubtless appeal to the savage that lies dormant in a good many of us and in most boys. The central figure is a sort of Western Jack Sheppard, deftly portrayed by Mr. Wood as a kind of seventeen-year-old Little Lord Fauntleroy. This interesting youth is the son of the chief of a band of robbers and has a sweet face. The dialect is well managed, and might have been written by a Western American. Mr. Pocock showed more serious intent in his 'Frontiersman'; but if 'Curly' be no more than a bid for popularity, it is a well-made thing of its kind.

*A Morganatic Wife.* By Louis Tracy. (White & Co.)

MR. TRACY is both various and prolific. He has shown himself capable of writing books of at least two distinct orders: the book which contains thought, characterization,

and some literary finish, and the book which is frankly a piece of sensation, with recklessly crowded incidents in place of thought, and little or no concern with literature. The present volume is not a bad piece of work of the sensational kind. Its interest is maintained in spite of the disregard for probability it shows, and its many incidents are ingeniously strung together.

#### HEBREW AND SYRIAC.

*Early Hebrew Story: its Historical Background.* By John P. Peters, D.D. (New York, Putnam's Sons; London, Williams & Norgate.)—This book consists of six lectures delivered on the Bond Foundation before the Bangor Theological Seminary, Bangor, Maine. In the minute passed by the faculty of the Seminary in December, 1903, occurs the following sentence:—

"We earnestly hope that these lectures will be published, for, while opinions may differ about some of the conclusions arrived at, we believe that the course is adapted to promote Biblical scholarship, and that their expert knowledge and positive constructive tone give them exceptional value at the present time."

We, on our part, also believe that the author has done wisely in publishing the lectures. The volume is certainly calculated to promote an enlightened understanding of the early Old Testament narratives. General readers of the more intelligent class, who are, as a rule, unable to concentrate their attention on minute archaeological studies, will find in Dr. Peters's lectures virtually all that they need to know. The tone is free, reverent, and wholesome. The information, which is wide, must be expected to be occasionally faulty. The general reader will, for instance, not be upset by being told that Eve was the "mother of all life" instead of the correct "mother of all living." More startling is it to find Philip II. of Spain substituted for Ferdinand V. in a casual reference to the expulsion of Jews from Spain. When a writer has to travel over a very wide field for the purpose of collecting information for popular use, he may be pardoned if some faults are committed by the way. Another kind of mistake which this book shares with most others of its class is the fatal readiness to assume as certain things which are as yet *sub judice*. But having said this, we have nothing but praise left for our author's lectures. He has a decided talent for the investigation of legend and folk-lore. He knows how to appreciate their inner meaning without in any instance paying homage slavishly to the outer form they assume. His method of illustrating the earlier Bible narratives by the semi-mythical character of the early history of other nations is, we are fully persuaded, sound enough. In Lecture III., dealing with the patriarchs and shrines of Israel, one, indeed, seems to find almost too much reading about Great Britain, the Armenians, Switzerland, and the Tentons; but the author's object of bringing out the analogy as clearly as possible is thereby fully and satisfactorily attained. Many readers will find the chapters on 'Survival, Legendary and Mythical,' and 'Cosmogony and Primeval History,' even more interesting than the rest. A large number of others will, however, wish to test the writer's position by the last chapter, which treats on 'The Moral Value of Early Hebrew Story,' and we do not think that any cause for disappointment will be found in it. The following sentence may be taken as an example:—

"That the heathen polytheistic myths and sensual and cruel rites which the Hebrews took over from Canaanites and Babylonians have been transformed into the sweet, sane, and charming stories of Genesis, that Hebrew monotheism and Hebrew

morality have been breathed into them, so that they have become instinct with the life of Israel, an expression of its better spiritual being, is due to Moses, and is itself a proof of the nature and reality of his mission."

A sentence like this shows clearly what the Bangor Theological Faculty meant when they spoke of the positive constructive tone of the book.

*The Book of Consolations; or, the Pastoral Epistles of Mar Isho-Yahbh of Kephlan in Adiabene.* The Syriac Text, edited, with an English Translation, by Philip Scott-Moncrieff. —Part I. The Syriac Text. (Luzac & Co.)

—Books like the one now before us will be found most useful to the future historian of Syrian Christianity. In letters written by the foremost and most active men of any given age, perhaps more than in any other composition, we feel the pulse-beat of the time at its fullest and strongest. The epistles of Isho-Yahbh, Catholicus of the Nestorians from 644 to 658, are no exception to the rule. Like the man himself, his letters are full of vigour, common sense, piety, and, last, but not least, diplomacy of a rather dexterous type. The future Catholicus was born under a fortunate star. His father was a Persian nobleman of great wealth and influence. He received a part of his training under the direction of the famous Rabban Jacob, with whose monastery at Beth-Abhe Dr. Budge has made us familiar in his 'Book of Governors.' When he had reached man's estate his promotion was as rapid as that of any vigorous and highly favoured ecclesiastic of the present day. He was in succession Bishop of Mosul, Metropolitan of Arbela and Mosul, and Catholicus, or supreme head of the Nestorian Church. His influence on the politics of the day is shown by the fact that whilst yet Metropolitan he was appointed a member of the mission sent by the Persians to the Byzantine Emperor Heraclius for the purpose of negotiating a treaty of peace between the two nations, who had for some time past been at war with each other. Whilst on this peaceful mission our Church dignitary had the opportunity of showing one peculiar side of his character at Antioch, where by bribes he secured the transference to himself of certain wonder-working relics deposited in one of the churches there. Whilst engaged in the undertaking, Isho-Yahbh is reported to have felt that so long as he "worked like a man, Christ would protect and defend him like a God." A story like this speaks volumes for both the piety and the moral sense of the man and the age. The large-hearted, statesmanlike, and higher nature of the man showed itself in his plan of building a school at Beth-Abhe in connexion with the monastery near his own residence. The monks refused to have anything to do with it, and the Catholicus had to yield to their little-mindedness; but he carried his scheme into effect in another part of his ecclesiastical domain, establishing a school in his own native village of Kephlan in Adiabene. One other characteristic act of the man ought to be mentioned. When the office of Catholicus became vacant, the fathers of the Church, assembled to elect a new head, placed the power of choice in Isho-Yahbh's own hands, well knowing that he was the wealthiest and most authoritative among them. Isho-Yahbh forthwith elected himself, declaring that he was more fit for the dignity than any one else; and so, no doubt, he was as things then stood. It is this great ecclesiastic's correspondence that Mr. Scott-Moncrieff has undertaken to edit and translate. There are three series of the epistles. The fifty published in the present volume were written whilst Isho-Yahbh was Bishop of Mosul; the second series he penned during his occupancy of the Metropolitan see; and the third he wrote after his investi-



ture with the dignity of Catholicus. Isho-Yahbh's difficulties were at times very considerable, but he was strong, indefatigable, clear-headed, and circumspect. Mr. Scott-Moncrieff, besides printing the text of the first series of epistles from MSS. placed at his disposal by Dr. Budge, has written a full introduction, together with short summaries of the letters included in the series. We shall be pleased to see further instalments.

*Compendious Syriac Grammar.* By Theodor Noldeke. With a Table of Characters by Julius Euting. Translated from the Second and Improved German Edition by James A. Crichton. (Williams & Norgate.)—A notice of the second German edition of this work appeared in the *Athenæum* for September 1st, 1899. We need, therefore, now only say that, apart from one or two slight errors that we have noticed, we have nothing but praise for Dr. Crichton's English translation of this excellent grammar. We fully agree with the translator's remark that though "students of Syriac will in all likelihood be sufficiently acquainted with German to be able to consult the original for themselves," there are, nevertheless, "obvious advantages in an English version for an English eye, however accomplished a linguist its owner may be."

#### OUR LIBRARY TABLE.

THE death of Herbert Spencer and the consequent revival of public interest in his life-work have, one must suppose, led to the project of a cheaper and popular edition of his system of 'Synthetic Philosophy.' At least, it would seem as if Messrs. Williams & Norgate contemplated a popular edition, though it is none too clear. *First Principles* has just been issued in a neat, handy, and comely volume at a moderate price, and since it is marked Volume I., it is to be assumed that the other volumes of the 'Philosophy' will follow in time. In this cheaper and, if the truth be confessed, more attractive form, the 'Synthetic Philosophy' should greatly enlarge its circle of readers. Spencer has been translated into almost every civilized language, and is an authority in Japan and India. In time he may become even as well known in his own country, and this edition may help to make him so. This is not the occasion to enter into a criticism of the 'Philosophy.' The various appreciations of the philosopher, uttered after his recent death, from all quarters of Europe will be fresh in people's memories. Whatever be the final verdict on him, Spencer can lay claim to have built up a greater and more magnificent fabric on a deeper foundation than any other philosopher known to history. His 'Synthetic Philosophy' is his monument. It was his summary, his analysis, his exposition of the phenomena of the universe. Rarely has an attempt so bold, so patient, or so learned been made, and never has it succeeded before. Assaults may be made and will be made on Spencer's position, but his fame will endure, if only as a man whose genius was constructive, and not merely destructive. Also, before he passed away he had the satisfaction of knowing that much of his teaching, which had been once so bitterly repudiated, had been in the course of a generation merged in the moral and social codes of many of his critics.

THE modern cult of nature, in this country at least, bids fair to add considerably to literature. What is it in the material progress of the world that slowly evolves these new relations between man and nature? The earth lay unregarded for continuing centuries, save as a creature of production, as a vehicle for the maintenance of life, until modern thought associated itself with it. No doubt the change

has been in some part due to the cultivation of our faculties of observation enjoined by newer conditions of science. Hand in hand with the evolution of science came an art emergent with it and dependent on it. The older school of naturalists were but the precursors of two diverse and diverging types—the biologist with his eye to the lens, and the modern nature-lover who is so much in evidence. The latter's knowledge may be great or little, but his enthusiasm is undoubted. Chief among the nature-lovers of to-day is Mr. E. Kay Robinson, who in learning and in style is easily ahead of his rivals. But Mr. G. A. B. Dewar is worthy of the mantle of Waterton. His lore is not so full as it might be, but he loves his subject, as may be seen in *The Glamour of the Earth* (George Allen). The true lover of nature loves her as much in the dead and unruled winter days as in spring. "To listen to the storm, or at night to peer through the window into it, sometimes suits the mood as much as to see it clearly by daylight out of doors." That is the key to this romantic sentiment; there is the secret surprised. And it is quite independent of scientific accuracy. It is the rendering of things seen in terms of the human soul, the interpretation of nature through human feelings. As such it is always agreeable, and often rises to pleasant heights of emotion.

MR. DEWAR, while using a deft pen and a sufficient style, is more concerned with exact effects than Mr. A. W. Rees, whose impressions of a Welsh district are recorded in *Ianto the Fisherman* (Murray). Mr. Rees shares with Mr. Dewar, who seems to treat of Oxfordshire, a love of sport, but he is more fanciful. He is more concerned with the impressions of nature on his moods than with the impressions of nature on the senses. He probably has as great an intimacy with beast and bird and flower as Mr. Dewar; but he is looking at them from a slightly different standpoint. The greater part of his book is taken up with two old poachers—Ianto, and a snarer of rabbits called Philip. These two men are clearly drawn from life, and their exploits are set forth somewhat minutely—too minutely for those who love only nature and not sport. The combination of the sportsman with the naturalist is not uncommon. Mr. Dewar himself is an authority on fishing, and Sir Herbert Maxwell has shown himself in the dual capacity more than once. But frankly we prefer Mr. Rees in his vein of reverie, though his observations as an historian of poachers are not without value in an age when the glories of poaching have faded. By way of comparison, the juxtaposition of a passage from each author dealing with night in the woods may be interesting. It will serve to exemplify their styles. Says Mr. Dewar:—

"The moon is seen rising behind and amidst the oaks, whose dark trunks and gnarled branches stand out. This is the time to enjoy the infinite variety and the beauty of the naked limbs and lesser branches in trees etched on a colourless sky: above all it is the time to see oaks. When one looks from the trees to the moon rising amid them, as one moves it flashes like the liveliest of stars."

It is well observed, and it is plainly and honestly written. But hear Mr. Rees:—

"Gradually, almost imperceptibly, the deep indigo sky, sown with scintillating stars, lightens into a canopy of delicate blue, behind which the stars pale, one by one, though down towards the horizon Venus still glows through an aureolin veil. At last the dawn flushes the east. Life stirs. The musician take their places in the woodlands.....The chorus deepens as, heralded by the uplifting of the flaming sun-globe above the illumined mountain gorge at the entrance of the valley, the grand marchpast of day begins."

It is good, but—well, there is the description of the dawn in 'Prince Otto.'

*Book-Prices Current.* Vol. XVIII. (Stock.)—We are glad to welcome Mr. J. H. Slater's new volume—the eighteenth—of 'Book-Prices

Current,' although the year's sales, of which it is an admirable epitome and index, cannot be described as important. The average per lot works out at 2l. 9s. 3d., which is considerably less than that of any previous year since (and including) 1896, except 1900, when the Boer war pressed so heavily on the market. The book-collector's opportunity comes with hard times, and few will deny that standard works, on almost every subject of interest, have never been so cheap as during the past few years. Half a dozen instances might be selected at random from each of the last four volumes of 'Book-Prices Current' to prove this conclusively. This state of things may be unfortunate for those who are selling, and not altogether an unmixed blessing to the bookseller; but the collector who really wishes to form a good useful library will be well advised if he makes the most of his opportunities. Many of the books will go up again in price with the advent of better times. Great rarities, in spite of the depression in trade, will always more than maintain their market value. Many of the commoner books of reference, indeed, increase in value each season. Redford's 'Art Sales,' for instance, was made a 'remainder' a few years ago at 4l. 10s. or 5l., and the only copy recorded by Mr. Slater as sold last year realized 21l. Chalonier Smith's 'British Mezzotint Portraits' similarly went a-begging a few years ago at 2l. 10s. per set, whereas its auction price, according to 'Book-Prices Current,' is 14l. Muther's 'History of Modern Painting,' in three volumes, might have been purchased some years ago at 1l. per set, but has now gone up to about four times that amount (Mr. Quaritch prices it at 5l.), and it has not yet by any means reached its top price.

As regards the general quality of the editing in the new volume of 'Book-Prices Current,' we notice a considerable improvement in the matter of minor details, which are important in a book of this kind. In going through the volume, however, we have found a good many slips. From No. 1068 "large paper" should have been deleted; the copy of H. Alken (No. 1414) was not perfect; "Edward" Malone (No. 1666) should obviously be Edmond; Benjamin West (No. 1976) was never, so far as we are aware, "Sir"; Thomas Heywood's 'If You Know Not Me,' &c. (No. 4226), is inaccurately given, the third word being omitted; to the entry of Watteau (No. 4245) it should have been added that "as no two copies of this work agree, it was sold, as usual, not subject to return." There is a curious confusion in connexion with a collection of Marat books (No. 3776) sold at Sotheby's on April 16th. Mr. Slater quotes the price as 45l.; as a matter of fact this collection of thirty-one volumes realized only 20l., and the amount quoted by Mr. Slater was paid for the preceding lot, a collection of portraits, reliefs, engravings, caricatures, medallions, &c., relating to Marat and Charlotte Corday. The fact that No. 4033 comprises two folio pages and six lines of the original autograph manuscript of Scott's 'Waverley' should have been clearly indicated in the index.

Mr. Slater has, we think, very wisely quoted the whole of the entry in the sale catalogue concerning the 'Paradise Lost' MS., but he is not always "equal to the occasion." The bald entry of one line and a half devoted to the proof-sheets of Tennyson's 'Enid and Nimue,' 1857, No. 5990 (they sold for 210l.), is inadequate. The little pamphlet was unknown to bibliographers until it was described in the *Fortnightly Review* of October, 1865, but it was described by R. H. Shepherd in his 'Bibliography of Tennyson,' and there is a copy of it (one of two known to exist of the six originally struck off) in the British Museum. It might have been added, in con-



nexion with the copy of the First Folio Shakespeare, No. 5957, which realized 950*l.*, that it was bought in 1772 for five guineas, and that the copy of the same work, No. 3273, which sold for 465*l.*, belonged to the late F. S. Ellis, and fetched 97*l.* at his sale in 1885. As regards the remarkable sale of an economic library at Messrs. Hodgson's on May 9th to 13th, very fully reported here, there can be no secrecy as to its ownership. On the very day of our receipt of 'Book-Prices Current' newspapers contained a report of the examination in bankruptcy of Mr. James Taylor Bell, the tobacco manufacturer of Glasgow, in which it is stated that the sale of his library (the books on economic subjects above mentioned) realized only 2,000*l.* as against its cost 11,000*l.* It may be pointed out, as a set-off against this wide margin, that Mr. Bell must have paid many hundreds of pounds in having these pamphlets placed in rich jackets which ill befitted them. This may be excellent business for bookbinders, but it is not an instance of wise book-collecting.

THE note of Mr. William Sharp's *Literary Geography* ("Pall Mall Publications") is frankly one of personal chatter. The author offers his work, which has diversified the pages of a monthly magazine, as "a readable companion in times of leisure for those who are in sympathy with the author's choice of writers and localities." This is a modest claim, and, we think, may be very well allowed. Mr. Sharp brings to his performance unbounded enthusiasm and a pretty taste. The publishers have secured some admirable illustrations, notably by Mr. William Hyde, Mr. Muirhead Bone, and Mr. Hedley Fitton. The scheme has been to gossip pleasantly about various districts (in Great Britain with one exception) associated with the literary work of famous authors. Thus we have Mr. George Meredith and Surrey, Stevenson and certain parts of Scotland, Dickens-land, Scott-land, George Eliot's country, the Brontë country, and others. One may agreeably ramble in Mr. Sharp's company among these associations, particularly when they are so pleasantly illustrated. Incidentally Mr. Sharp offers a good deal of his critical opinions, and tells little anecdotes. For example, we hear how he first met Grant Allen, and how he encountered Stevenson, which dramatically happened through the dropping of 'The Tragic Comedians,' courteously restored by Mr. Sharp to its owner. But it surprises us to learn that the owner had "dark locks," a sallow face, and "dark eyes lightened to a violet blue." Stevenson's hair was fair beyond mistake, his colour was fresh, and his eyes were brown, almost agate-brown. Mr. Sharp, however, is by no means a rock of accuracy on which to lean. He must be taken as an agreeable rattle in literary matters. We do not suppose he asks us to accept all his literary standards and appreciations. It is enough that he is an enthusiast, and has enjoyed his task. Probably many others will enjoy his performance.

*The Works of Thomas Nashe.* Edited from the Original Texts by Ronald B. McKerrow. —Text. Vols. I. and II. (Bullen.)—A new edition of the complete works of Nash is certainly welcome, for the late Dr. Grosart's reprint has never been accepted as final. Nash's importance in the history of the novel and of critical ideas, and in the interpretation of Elizabethan life, is so obvious that any honest effort to deal with the mass of his writings can never be a waste of labour. Yet the task is difficult, partly because of the great variety of the remains and partly because of the confusion in the texts, which require more than ordinary critical ingenuity in the editor as well as considerable learning for their elucidation. If Mr. McKerrow finishes as he has begun, we shall have at last a satisfactory

edition. We look forward with pleasure to the publication of the concluding volumes, especially of the last, which will contain his introductory essay and notes. We shall then be in a position to offer a more particular estimate of his entire work. The text in vols. i. and ii. has been printed with great care. The collations and bibliographical head-notes are complete, and, as far as we have tested them, scrupulously accurate.

THE same publisher has sent out Part I., Text, of an elaborate issue of *Henslowe's Diary*, edited by Mr. W. W. Greg. The preparation of such a work has long been desired, and we are glad to see that the task, which requires special bibliographical and palæographical knowledge, has been undertaken by such a competent hand. The text has lain under serious suspicion since Payne Collier published his edition in 1845, and the piecemeal exposure of his forgeries has had the unhappy effect of discrediting the general authority of the document. It was one thing to know that certain entries were of early Victorian origin; but it was another thing, and more disconcerting, to be in doubt how many more of Collier's ingenuities remained to masquerade as Henslowe's. The thoroughness of the present work tempts us to think that we have reached as nearly as we ever shall to the bedrock of the matter. We propose to return to the subject when the important second part appears.

A REPRINT of more than common interest reaches us in *The Adventures of Don Sylvio de Rosalva*, by C. M. Wieland (Routledge). Wieland is one of those authors whom all know by name, but with whose works few have any acquaintance; and we are glad that attention should be directed to him anew by this publication. Of course he is not one of the really great writers, but he has many conspicuous merits. He has culture and scholarship; he writes with ease and elegance, for all that he is a German; he is frequently witty, occasionally wise, and generally entertaining, though he certainly does not escape the national vice of prolixity. 'Don Sylvio,' or, to give it its original title, 'Der Sieg der Natur über die Schwärmerei'—"Fancy," as it is translated, is not an adequate rendering of that peculiarly German word—is by no means one of his highest achievements in prose romance—nothing like so good as 'Agathon' or 'Die Abderiten'—but it is tolerably characteristic of its author. It was written shortly after he began to cast off the heavy and superfluously decent trappings in which he had been masquerading as a highly moral preceptor, and he evidently found the change of rôle much to his liking; indeed, for some time after, he was inclined to carry his levity, not to say licentiousness, a little too far. The story, which is modelled on 'Don Quixote,' tells how a young Spanish nobleman grows up with a firm belief in the existence of fairies, how he sets forth to win an enchanted princess, encounters various adventures, and is at last happily cured of his delusion. Perhaps the best part of the book is the long mock fairy tale of Prince Biribinquer, though it must be owned that in it Wieland's fairies do little better than play the Jack, and a delicate reader's nose may now and then be in great indignation. We very much doubt, indeed, if modern taste will enjoy this specimen of early romance, which even in Germany is read by few but professed students of literature. The translation, by an anonymous author, was originally published in 1773, and as the book is exceedingly rare, it will be new to almost all readers, as it was to us. It is an excellent rendering, spirited and vigorous, if at times a little careless, and considerably freer than would nowadays be thought permissible. Mr. Ernest A. Baker, who edits the volume, writes a pleasant and sensible introduction concerning Wieland's life and work.

MESSRS. WELLS GARDNER generally send us one of the choicest reprints at this season. Such a book this year is *The Citizen of the World*, with introduction by Dr. Garnett and illustrations by Mr. E. J. Sullivan, a capital combination. These papers by Goldsmith are charming in style, a much more desirable exemplar for English than modern affected stylists.

WE may call special attention to *A Book of Remembrance*, arranged by Elizabeth Godfrey (Methuen), which offers lyrical selections for every day in the year. The compiler's taste is excellent, and the collection is the best thing of the sort we have seen for many a day, since it includes not only the old familiar graces of our language, but also a remarkable amount of striking work by living writers, some of whom are not so well known as they should be. They have been generous in foregoing the claims of copyright, and we think that their generosity has been most happily used. Montenack, the Belgian author of 'La Vie est Vaine,' is perfectly well known. Why not give his name?

MESSRS. METHUEN have sent us *Departmental Ditties, and other Verses*, by Rudyard Kipling. This, the sixteenth edition, is now issued in the neat, attractive type, with red buckram binding, which is familiar to readers of Mr. Kipling's later poetry, and we are glad to be able to range all the verse together on our shelves in a uniform style.

THE same firm have also issued a cheaper edition of Mr. Phillpotts's *My Devon Year*, which is well produced and illustrated. We praised the book highly on its first appearance, and welcome this comely reissue.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

- Apostle Peter, by W. H. Griffith Thomas, cr. 8vo, 3/6  
Book of the Love of Jesus, comp. by E. H. Benson, 3/6 net.  
Bremner (R. L.), The Modern Pilgrimage from Theology to Religion, cr. 8vo, 4/  
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- Wagner, by E. Newman, 12mo, 2/6 net.

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### THE BRITISH MUSEUM READING-ROOM.

I UNDERSTAND that some years ago a large sum of money was bequeathed by a late resident in Bristol to the Trustees of the British Museum with the express stipulation that it was to be spent in improving the Reading-Room. I should be glad to know whether this information is correct, and if so, why it is not apparent that any steps have been taken towards carrying out the testator's wishes.

May I be allowed to mention two small improvements which, it seems to me, would be a great boon to readers? 1. The supply of step-ladders for reaching the reference shelves might be increased with advantage. 2. It would be well if the folding book-rest attached to the desks (not, by-the-by, of the most convenient type) could be provided with small metal clips (similar to those on the music-rest of a piano) to hold the volume open. It is frequently impossible to keep a book open at the right place while copying, except with the left hand, which involves extreme discomfort, or by the illegitimate use of the heavy paper-weights with which we are all familiar.

A. WERNER.

### THE QUARREL BETWEEN THE EARL OF SOUTHAMPTON AND LORD GREY OF WILTON.

#### II.

I NOW proceed to a comparison of Whyte's letters with the new series of the Cecil Papers.

Whyte, on January 24th, 1599/1600, writes: "My Lord Southampton goes over to Ireland, having only charge of 200 foot and 100 horse. My Lord Grey hath sent him a challenge," which he accepted under conditions stated. This leads us to the papers just mentioned, among which are preserved many interesting letters on this subject. But they are mostly undated, and they have been put together in two groups in some past time, and are thus published out of order and connexion. Through comparison with Whyte's letters and the State Papers, however, they may be rearranged, and thus they give a consecutive account of the events.

From the second group, taken as belonging to "August, 1600," I would take the fourth and place it first of the first group, with the approximate date of January 20th, 1599/1600, because it evidently is the challenge referred to by Whyte on January 24th. Lord Grey to the Earl of Southampton:—

"(4) If you ask why I have so long deferred to seek right of the wrong you did me in Ireland I answer, my Lord of Essex's restraint hath been the cause, for I seek not advantage nor brave mine enemy in misfortune, now your return [to Ireland] likely to prevent [precede] my delivery, I cannot longer defer to call you to perform what you there promised, and to right me in the field, referring unto you your due elections. You are too honourable by denial or distinction to seek evasion, for

thereby the wrong will be more unworthy, and the end less noble. My Lodging in King Street, London."

The fifth of this second group gives the reply, also referred to by Whyte on January 24th; therefore I suggest a conjectural date of January 21st:—

"I have received your letter, and am resolved to satisfy you in the answer you desire, not as to right any wrong I have done you, for I acknowledge none, neither am I ignorant that in this case, the question between us arising about a command of mine, when I have a place in the army above you, I might with my reputation refuse your challenge, though I never meant to claim that privilege, being determined from the beginning to bring myself to some such place to answer you (if you should call me) as there you might fully discharge your heart of the spleen you bear me. But you well know that I have reason to proceed in this with much caution, you having now so great advantage of the time, by reason of the Queen's disfavour to me. You know also that the laws of England are severe to those that in this fashion compound their controversies. Wherefore, if I now go into Ireland, I shall hold that the fittest place to end this matter, which in respect of the friendship of the Deputy shall be no ways advantageous to me, for I will bind myself by my promise to meet you in any port town of Ireland, assuring myself you may make choice of such a one where you need not fear any partiality to me. If I go not thither, I will, at any time, agree to put myself in a bark with you, and go into what part of France you will choose, where we may soon and with much safety bring this business to a conclusion. Whatsoever you determine, keep your own counsel, and I will assure you by my means it shall not be spoken of." (Copy.)

The evident reply to this may be found in the first group of these letters, dated circa February 10th, 1599/1600. I should think it would more likely be January 22nd:—

"Your right in nomination of place extends not to my disadvantage, but you propounding divers, I must elect one. To which end you have offered me the choice of two—Ireland, France. In the former how unlikely for us ever to draw sword, the general notice of our question, the respect of our qualities, the danger to those in whose government we must dispute it, concludeth; how disadvantageous to me, the partiality of the Deputy, the command and adherents you possess, demonstrate. I therefore conclude of the latter, most indifferent, least distant, and expect to hear from you the day you will arrive at Dover, the sooner, the more will be your honour, the less your impediment to Irish affairs. I seek not disputation, but a speedy and honourable conclusion. GREY."

(Holograph undated.) To this came the reply, we may be sure somewhat promptly, also given as "c. Feb. 10th, 1599/1600."

The Earl of Southampton to Lord Grey:—

"Though I love disputation in this kind as ill as any, yet understand I so well how to maintain my right, as I shall not lose the least part of it; what offer I made you in my first letter I will be ready to perform, which, if you read again, you will find France not spoken of, unless I go not into Ireland, for how little leisure I can have to make other journeys before my departure you may easily imagine since my Lord M— to whom I am engaged for that design, is appointed to take his leave on Sunday next, and, after whom, if I stay any time, it is likely I am detained by some occasion of that importance, as will tie me to this place, and not yield me further liberty. Ireland therefore is the fittest and only place I can now appoint to meet you in; the country you know is large, and there are in it many port towns, far off from either Deputy or Governor, to any of which I will not fail to come according to our agreement, and to any doubt you have to receive bad measure by means of some friends or dependents of mine, you may banish the thought of it, for I assure you I hate to think of any unjust proceeding, and therefore will engage myself so far as to undertake you shall have no wrong offered there by any that is tied to me in friendship or otherwise."

(Copy in Southampton's own hand, endorsed "Letter of Southampton to Lord Grey.")

Apparently Grey's answer has not been secured, or has been lost or misplaced, for another reply from Southampton is preserved, also undated, and placed conjecturally c. February 10th, 1599/1600:—

"I wonder you can so rightly censure verbal disputation in matters of this nature, and yet yourself wade so deeply into the error. For my part, I have given no cause to multiply words, but do assure my-



self you might have been satisfied by my first letter, wherein you know I offered more than I was bound to, making no doubt but that a reasonable answer would satisfy a reasonable creature, which, if you be, I have said enough, if not, I will cease to think further of this business, referring to your choice the publishing of what hath past, which I am sure is not such as I shall ever blush to hear repeated."

(Copy in Southampton's own hand, also endorsed.)

In spite of permission having been granted him to go, Southampton was evidently delayed at Court; because on Sunday, March 30th, 1600, Lord Buckhurst wrote to Sir Robert Cecil that the Earl of Southampton had asked him to

"move her majesty on his behalf for her favour to kiss her hand, and if that may not be, for licence to go again into Ireland."

He explained that he was too ill to leave his house, and prays Cecil to do it for him, adding:—

"Though the first may be denied, yet that her majesty will be pleased to grant the last, whereby he shall the better redeem his fault, and do his country some service."

Southampton seems, however, to have been still longer delayed. Whyte notes on May 3rd that Southampton, on his going away, sent my Lord Grey word that what he had promised in his first letter he would perform. Sir Charles Davers wrote to him on May 5th, saying he had been expecting to hear of his arrival for some time, and his letter had just come in.

"My Lord of Essex is still where he was, and as he was, with no more hope of better than when you left him. All other things likewise stand just in the same state. You are not like, as far as I can hear, to see my Lord Grey in Ireland. Sir R. Drewry will yield you an account."

On June 11th Sir Gilly Meyrick wrote to him concerning the five charges against the Earl of Essex:—

"The first was the making of your Lordship the General of the Horse, being clouded with her Majesty's displeasure. It was bitterly urged by the attorney, and very worthily answered by my Lord," &c.

Sir Henry Davers also wrote to the Earl of Southampton, dated June 14th, 1600, which should be 24th if the same style is used as in the others (a considerable amount of confusion arises at this period from letters being dated variously "old and new style"). Davers sent on all letters and an English account of

"the good fortunes of our fellow-countrymen in the Low Countries to increase our misfortunes here, that can never have the like occasion, but buried in obscurity, die like dogs.....The famous Earls of Rutland and Northumberland are embarked thither, where the report goes my Lord Grey received a hurt in the face, and had lost his life if Sir Robert Drewry had not rescued him."

On the departure of Southampton to Ireland it is true that Grey had made up his mind to go to Flanders. Whyte said on the 13th that he was sure to have the Queen's letters to Count Maurice; on the 16th that they had been signed very favourably on his behalf; and on the 24th that he had gone. On June 11/21, 1600, Lord Grey wrote to Cecil full of satisfaction at his favourable reception and his martial prospects: "From before Rammikins 21 June *sti nuo*." In another letter, dated June 18th, he says that he has heard that Mountjoy would speedily return from Ireland, and Sir Francis Vere would take his place. He hastens to apply, in that case, for Sir Francis Vere's place here as commander of half the forces. On June 25th he writes again from Ostend, after the battle of Nieuport (on the 21st), which had been very decisive. Sir Francis Vere had received two shots, one above and one below the knee; he himself had "received a slight hurt on the face with a sword, and two shots in the bolster of my saddle." Whyte on July 5th speaks of the Queen's pleasure in hearing of Grey's valour and forwardness, and

he himself wrote on the 16th to Cecil, thanking him for his "favourable intercession and the Queen's gracious opinion and esteem of my poor desert."

On the 22nd of July from Dublin Southampton wrote Sir Robert Cecil regretting that the Queen had not allowed him the government of Connaught, and saying that, as he had only to live as a private person, he was going over to the Low Countries to see service. Cecil wrote to Carew on the 2nd of August that he had come to London and was going over. Apparently the Privy Council was suspicious of this step, and sent a letter immediately after him by Sir Robert Drury. We may see that if we turn to the first of the second group of the Cecil Papers. The Privy Council, August 3rd, 1600, to Southampton:—

"Her Majesty understanding that your Lordship hath withdrawn yourself out of Ireland into the Low Countries, where the Lord Grey is also at this present, because it is publicly known there is unkindness and heart-burn between you and him, and that you are noblemen of valour who are fit to reserve yourselves for her Majesty's services and not to hazard them upon private quarrels, it has pleased her Majesty, from her own mouth to give express direction unto us to command your Lordship in her name upon your allegiance in no sort to offer, accept, or hearken to any challenge or meeting with the Lord Grey. Wherein as your Lordship is a nobleman and knoweth more than a common person with what respective care you ought to obey the express commandment of your Sovereign, so it is expected that you carry that heedful regard to her Majesty's commandment hereby delivered unto your Lordship, as her Highness may have no cause to note any contempt in your Lordship by anything that may happen between you, for she neither can, nor will suffer the breach of any of these notorious and wilful disobediences to remain unpunished, according to the quality of so great an offence. And because you shall pretend no note of disgrace to be offered unto you in imposing this upon you, the like commandment is given by like letters and directions to the Lord Grey, whereof we send you a copy. From the Court at Nonesuch."

Signed by the Councillors. The letter to Lord Grey is also preserved (2).

Number (3) of this group does not find its explanation here, but in the State Papers, Eliz., clxxv. 58, 59. There are two copies of a short letter, dated proximately "August," in which Grey says to Southampton:—

"Your comings hether shewes your repentance of your former coole answere, now neither disadvantage of times, perille, or your promise can be pretended. I call you to right me and your former letters. GREY."

The reply, given also in the above-mentioned State Paper, is the same as No. 3 of the Cecil Papers. The Earl of Southampton to Lord Grey:—

"I perceive you will ever mistake me, and as you have misunderstood my former letters, so you will not rightly conceive of my coming hither, which, assure yourself, was not caused by any repentance, for I know too well what hath passed between us. I need not wish undone; though it shall little trouble me if you still please yourself in your error. But you are acquainted with the commandment I have received which forbids me to answer you, which, however you respect not, I must obey, and therefore do directly refuse your challenge. But because you shall not think I dare not walk alone for fear of you, I will to-morrow in the morning ride an English mile out of the ports, accompanied by none but this bearer, and a lackey to hold my horses, who shall bear no weapons. I will wear this sword which I now send you, and a dagger which you shall see before my going, when you shall know the way I intend to go, where I will attend you two hours. If in the meantime I meet you, you may do your pleasure, for I will quit no ground, but defend myself with the arms I carry against whatsoever you shall offer."

Whether Grey accepted this suggestion is not stated, but I am inclined to think that he did, because on August 12th, 1600, he wrote to the Lords of the Council:—

"You either are, or shortly will be, informed of my disobedience. My letter was at Middleburgh, and there failing, was here delivered, though after I received that from your lordships, yet before I could make stay of it. How, if in time delivered,

your letter would have swayed, my future conformity to your pleasure shall best demonstrate. "BERGES."

From a letter of John Meredith's to Sir Robert Cecil we know that Southampton was at Middleburgh on August 23rd, and "my Lord Grey is upon service in Brabant." Two undated letters, given approximately as "September, 1600," show they had returned. Lord Grey to (Sir R. Cecil):—

"I cannot think myself at home until you know of my return, by whose command I expect my direction. I have a message of ceremony, but would willingly rest two or three days if you so think good."

Southampton, the man out of favour, writes to Sir Robert to excuse himself. It had not been his fault that he had not seen him since his arrival; but he was assured by Lord Cobham that Cecil had not intended to be in London during the previous week, or he should have called. Whyte on October 3rd noted "The Earl of Southampton and Lord Grey both in London; little speech of their quarrel." But it was still smouldering. On January 29th, 1600/1, Sir Henry Neville wrote to Winwood:—

"My Lord Grey upon some new conceived discontent, assaulted my Lord Southampton on horseback in the Street, for which contempt against her Majesty's commandment given to them both, he was committed to the Fleet."

Essex was profoundly moved by this action of Lord Grey's. More than ever he was made to feel it was necessary for his safety to remove his personal enemies from the Queen's Council. But they proved too many for him. Grey was soon released, and restored to favour, in spite of his "wilful disobedience." The discontented earls took to planning schemes of altering the construction of the Council, and before they knew what they were about they had drifted into rebellion. Within three weeks after his breach of the peace, Grey was appointed general of the little army sent out to crush his rivals. ('Letters of Robert Cecil,' Camden Soc., 67). On February 19th Grey sat in the commission that attended the two earls. When his name was read out in the list of the judges, Essex laughed contemptuously, and jogged Southampton on the arm. He knew what that signified to them both.

After the execution of Essex and the imprisonment of Southampton, Grey went back to the Low Countries, where he was mortified by neglect that he could not understand. In the next reign Southampton was released and honoured. In June, 1603, in the audience chamber, when Queen Anne was speaking of the rebellion of Essex, she expressed her astonishment that "so many great men had been able to do so little for themselves." Southampton replied that they were paralyzed by the course so skilfully taken by their opponents to make their attempt appear treasonable action against the queen. "But for that false colour given to our action none of those with whom our quarrel was durst have opposed us!" Lord Grey, standing by, imagined that he was aimed at, indignantly echoed the word "Durst!" and said that the daring of the adversaries of Essex was not inferior to that of his friends. Southampton, his heart full of the wrongs of his dead friend, gave him the lie direct, and was committed to the Tower for infringing the peace of the palace. He was soon released, and did not forfeit the favour of the king or queen. Cecil, then Earl of Salisbury, favoured Grey as much as he could, but Nemesis pursued him, and he suffered very much in the same way as his rival had done. He became involved in the plots of Cobham, was tried for treason, condemned to death, even led to execution, was reprieved on the scaffold, only to be sent back to the Tower, where he lingered for eleven years, and died on July 9th, 1614, the last baron of his race.

CHARLOTTE CARMICHAEL STOPES.



## SALE.

MESSRS. SOTHEY, WILKINSON & HODGE included in their three days' book sale, 14th to 16th inst., the following: the Authorized Version of the Bible, 1611-13, with a presumed autograph of Shakespeare and signatures of other natives of Stratford, 210*l.* Sir T. Browne's *Religio Medici*, first edition, with Digby's Observations, 1642, 20*l.* Butler's *Hudibras*, first editions of all three parts, 1663-78, 40*l.* 10*s.* Poems of Coleridge, Lamb, and Lloyd, 1797, 8*l.* 15*s.* Robinson Crusoe, first edition, both vols., with the Serious Reflections, 1719-20, 250*l.* Vicar of Wakefield, first edition, 2 vols., 1766, 95*l.*; another edition, coloured plates by Rowlandson, 1817, 11*l.* 7*s.* 6*d.* Shakespeare, Fourth Folio, 1685, 101*l.* Milton's *Paradise Regained*, &c., 1671, 17*l.* 5*s.* Scott's Novels, mostly first editions, some presentation copies, 74 vols., 1814-32, 100*l.* Swift's *Gulliver*, first edition, 2 vols., 1726, 11*l.* 15*s.* Shakespeare's *Romeo and Juliet*, small 4to, 1637, 119*l.* Bartsch, *Le Peintre-Graveur*, 23 vols., 10*l.* 5*s.* Dorat, *Les Baisers*, 1770, 9*l.* 2*s.* 6*d.* Annals of the Four Masters of Ireland, 7 vols., 1856, 9*l.* 5*s.* Brunet, *Manuel du Libraire*, 16 vols., 1860-80, 10*l.* 5*s.* Dibdin's *Tour in France and Germany*, extra-illustrated, 3 vols., 20*l.* 10*s.* Ovid, *Metamorphoses*, by Banier, fine plates, 4 vols., 1767-71, 9*l.* 15*s.* Racinet, *Costume Historique*, 6 vols., 1876-88, 8*l.* 10*s.* Boydell's Shakespeare Gallery, 1803, 10*l.* 15*s.* Barclay's *Ship of Fools*, &c., Cawood, 1570, 16*l.* 15*s.* Ireland's *Life of Napoleon*, Cruikshank's plates, 1828, 9*l.* 10*s.* Carey's *Life in Paris*, 1822, 9*l.* 12*s.* 6*d.* Shelley's *Prometheus Unbound*, 1820, 9*l.* Ingoldsby Legends, first edition, 3 vols., 1840-7, 9*l.* 15*s.* Grimm's Popular Stories, Cruikshank's plates, 2 vols., 1823-6, 17*l.* The Humourist, plates by Cruikshank, 1819-20, 22*l.* Cruikshank's Comic Almanack, 19 parts, 1835-53, 11*l.* 2*s.* 6*d.* Reid's Cruikshank Catalogue, 3 vols., 1871, 10*l.*

## Literary Gossip.

In the *Cornhill Magazine* for December "An Old Wykehamist" writes on 'Bishop Ridding as Head Master,' while Mr. E. V. Lucas contributes 'Charles Lamb's Common-place Books,' the first of two original chapters from his forthcoming book on Lamb. Short stories are represented by Miss Ella MacMahon's 'Mrs. Kavanagh: a Sketch from the Life,' and Mr. Bennet Coppelstone's 'A Ten-Thousand-Pound Note.' Urbanus Sylvan writes on 'A Holiday in Wensleydale,' Mr. A. G. Bradley on 'The Revival of the Road,' and Mr. F. G. Aflalo on 'Fishes on their Defence.' The sixth and last of the "Household Budgets Abroad" is that of Canada, by Miss J. N. McIlwraith, while Mr. Lang also concludes his series of "Historical Mysteries" with 'The Mystery of the Kirks.'

THE 'Mysteries' will be published by Messrs. Smith & Elder in book form on the 30th of this month with some alterations, corrections, and additions, and are sure to attract wide attention.

*Longman's Magazine* will start the new year with two new serials. The first is written in collaboration by Mr. Walter Herries Pollock and his son, Mr. Guy C. Pollock, and is entitled 'Hay Fever'; and the second, from the pen of M. E. Francis, 'Wild Wheat,' is a rural romance of Dorset.

PARAGRAPHS have lately appeared to the effect that the 'Correspondence of Queen Victoria,' which is being arranged by Mr. Arthur C. Benson and Lord Esher, will be published by Mr. John Murray soon after Christmas. We are informed that this is an error. The mass of the documents which have to pass under the examination of the editors is very great, and is far from being exhausted. It is in the highest degree unlikely that these important volumes, which will be illustrated by a number of

unpublished portraits of eminent public characters, will be in the hands of readers before 1906.

MESSRS. LONGMAN have in the press 'True Tales of Early Christian Fortitude,' by Canon A. J. Mason, which consists of a collection of authentic acts of the martyrs of the first three centuries. The author's object has been to tell the stories in a straightforward manner, with explanations and illustrations for the ordinary reader and without critical discussion.

MESSRS. METHUEN intend to publish 'Social Caricatures of the Eighteenth Century,' by George Paston. The author has been working on the subject for some years, and her book, which will be of imperial quarto size, will be most liberally illustrated. She has wisely avoided unnecessarily ugly specimens of the art of the period, and includes the work of many artist-engravers who are unknown to the modern public.

ANOTHER interesting book promised by the same firm is 'Life's Questionings,' by Benjamin Swift, who is known to his friends as a philosopher no less than a novelist. The edition will be limited to 750 copies, and the book will have the special interest of a criticism of life done in the manner of the French epigrammatists.

MESSRS. MACMILLAN will publish shortly 'Roman Society from Nero to Marcus Aurelius,' by Prof. Samuel Dill, a companion volume to his 'Roman Society in the Last Century of the Western Empire,' framed on the same lines. It discusses the world of the satirist, the rise of freedmen to wealth and official position, and the urbane and polished circle of the younger Pliny. From inscriptions has been drawn an account of the organization and tone of the college life which played so large a part in the society of the Antonine age. But probably the most important part of Mr. Dill's work is his review of the state of philosophy and religion, which includes a full account of the worship of Mithra, and the various efforts to create a pagan theology, including faith-healing.

AMONG the articles which will appear in the December number of the *Independent Review* the following may be mentioned:—'The Trojan Women of Euripides,' by Prof. Gilbert Murray; 'Incarnation and Re-incarnation,' by Mr. Andrew Lang; and 'Religious Conformity,' by Mr. G. M. Trevelyan.

MESSRS. SOTHEY will sell on December 1st a large number of autograph letters and historical documents, the property of a well-known collector. The catalogue shows the extensive and interesting character of the sale. Special features are letters by explorers, philanthropists, and men of letters, including Gibbon, Carlyle, Coleridge, Voltaire, sign manuals of many sovereigns, and a variety of MSS. bearing on the early history of Australia.

LORD ROSEBURY has written an introductory chapter for a new edition of 'Napoleon: the Last Phase,' which will be published immediately by Mr. Humphreys.

A NEW volume of prose, entitled 'The Mask of Apollo, and other Stories,' by A. E., is at present in the press, and will be shortly published by Messrs. Whaley & Co.

at Dublin. The stories all deal with mystical subjects.

MR. STANLEY HUTTON writes:—

"Your reviewer, in his notice of 'An Artist's Love Story' in your last issue, made a slight slip of the pen in his reference to 'Mrs. Pennington, wife of the master of the ceremonies at the Hotwells, near Bath.' It should have read near Bristol. Mrs. Piozzi, writing to Sir James Fowell from 36, Royal York Crescent, Clifton (which includes the Hotwells), July 16th, 1820, says: 'Mrs. Pennington lives here, and is most hospitable and kind to me..... When she married from Streatham Park, where we passed much time together, Mr. Pennington was master of the ceremonies at the Hotwells.'"

MISS J. L. WESTON writes from Paris:—

"May I be allowed to correct a paragraph as to the Bibliothèque Nationale on p. 660 of this week's issue? We have had penholders, pens, and blotters supplied to us for months past in the Manuscript Room, but there is no sign of their appearance yet in the printed Salle de Travail."

*Macmillan's Magazine* for December contains a paper on Milton's 'Ludlow Masque,' by Mr. J. A. Nicklin; Mr. G. S. Freeman writes on 'The Vicar of Morwenstow' and the remote district where Robert Hawker lived and wrote for forty years; Mr. Marcus Reed has an article on 'Symbols'; and in 'The Heart of Old Japan' is recounted the story of Kyoto, the ancient capital, still unspoiled by Western influences. Mr. Michael Barrington discusses 'The Pleasures of a Book-lover,' with special reference to the 'Philobiblon' of Richard de Bury; and Mr. E. M. Congreve, 'Nature in Greek Art.'

*Temple Bar* for December contains a paper by Mr. H. Alexander Clay on 'Richard Wagner in Zurich,' derived chiefly from the researches of Herr A. Steiner; Mr. Charles Oliver describes the enthusiastic reception of the Fifth Regiment of French Infantry in a commune on which they were quartered when returning from the manoeuvres; Mr. Christian Tearle concludes his rambles in Scotland with Mr. Fairfield by a pilgrimage to Abbotsford; and a Norse ballad is contributed by Mr. C. H. St. Leger Russell.

THE old style of journalism was to make changes silently; the new is to announce them at length in italics, as the *Standard* did on Thursday last. With the general policy of the paper we are not concerned, but we are glad to see that its literary side will be under the capable control of Mr. Sidney Low, from whom the best results may be expected.

MR. ROBERT MILLER, ex-Dean of Guild, and a keen antiquary, died in Edinburgh last Saturday. He was author of a 'Handbook to the Dean of Guild Court,' a 'History of the Municipal Buildings of Edinburgh,' and 'John Knox and the Town Council of Edinburgh,' published in 1898. In this book he gave reasons for doubting if the reputed John Knox's house in the High Street was ever inhabited by the Reformer, and proved at least that he lived for the greater part of his career on a site within a stone's throw of St. Giles', now occupied by municipal buildings. This was a work of much research amongst old town records.

THE papyrus recently found at Abusir by Dr. Rubensohn has been examined by Prof.

Diels, of Berlin, who reports a most interesting discovery. It consists of portions of a Greek encyclopædia, apparently an abridgment from a larger work, and contains lists of lawyers and artists, of the seven wonders of the world, and of the known mountains, islands, and rivers.

WE are sorry to hear of the death of M. Henri Wallon, the Secrétaire Perpétuel of the Académie des Inscriptions et Belles-Lettres. M. Wallon was born at Valenciennes on December 23rd, 1812, and so was in his ninety-second year. He was appointed Professor of History at the Sorbonne in 1850, and elected a member of the Académie des Inscriptions et Belles-Lettres in the same year, becoming Secrétaire Perpétuel in 1873. His published works are numerous, his first book, 'Géographie Politique des Temps Modernes,' appearing in 1839. This was followed in 1848 by a 'Histoire de l'Esclavage dans l'Antiquité.' In 1860 he published a monograph on Jeanne d'Arc, and four years later 'Richard II., Épisode de la Rivalité de la France et de l'Angleterre.' 'La Terreur, Études Critiques sur l'Histoire de la Révolution Française,' appeared in 1873; 'Saint Louis et son Temps' in 1875; 'Histoire du Tribunal Révolutionnaire de Paris' in 1880-2, in six volumes; and 'Les Représentants du Peuple en Mission et la Justice Révolutionnaire dans les Départements,' 1888-90, in five volumes.

THE novelist Salomon Kohn, whose death in his eightieth year is reported from Prague, underwent a curious experience with his novel 'Gabriel,' a story of the Jews in Prague. It was anonymously issued in some obscure publication, was translated into English, and then retranslated into German, when it was recognized and claimed by its author. Of his clever stories of Jewish life the best known are 'Prager Ghetto-bilder,' 'Alte und neue Erzählungen aus dem Böhmischen Ghetto,' &c.

THE death is announced from St. Petersburg of A. F. Marks, the founder and editor of the *Niva*. He was a man who had the education of the Russian nation much at heart, and he did his best to further it by publishing as supplements to his paper the works of the foremost Russian novelists and poets, thus enabling people of limited means to become acquainted with the best writings in their language.

## SCIENCE

*Fetichism in West Africa: Forty Years' Observation of Native Customs and Superstitions.* By the Rev. Robert Hamill Nassau, M.D., S.T.D. (Duckworth & Co.)

THIS book has an interesting history. Dr. Nassau has been for forty years a missionary under the American Presbyterian Board of Foreign Missions in the Gabun district of French Congo. In that capacity he has given himself to the study of native thought, and has evidently had much success in winning the confidence of the natives. Between May and September, 1895, he had many conversations with Mary Kingsley, who refers to him in her 'Travels in West Africa,' and speaks of

"the justifiable irritation a student of fetish feels at knowing that there is but one copy of

this collection of materials, and that this copy is in the form of a human being, and will disappear with him before it is half learned by us, who cannot do the things he has done."

So direct a challenge could not be neglected; but Dr. Nassau felt, much to his credit, that he ought not to devote to scientific work "time that was paid for by the Church," and was contemplating arrangements which would free him from mission control, when the Board forestalled him, greatly to their honour, by the following resolution:—

"In view of the wide and varied information possessed by the Rev. R. H. Nassau, D.D., regarding the customs and traditions of the tribes on the West Coast, and the importance of putting that knowledge into some permanent form, the Board request Dr. Nassau to prepare a volume or volumes on the subject; and it directs the West African Mission to assign him, on his return from his furlough, to such forms of missionary work as will give him the necessary leisure and opportunity."

A work thus undertaken and heralded is obviously of great authority as evidence, so far as it records the actual experiences of a well-equipped observer.

The opening chapter is a succinct description of the constitution of native African society, applicable generally to all the Bantu tribes as they existed before the scramble of the European nations for African territory, which has altered many native customs and regulations, without substituting anything better. Dr. Nassau holds that

"the result in some places, in this period of transition, has been almost anarchy—making a despotism, as under Belgian misrule in the so-called Congo 'Free' State; or commercial ruin, as under French monopoly in their Kongo-Français; and general confusion, under German hands, due to the arbitrary acts of local officials and their brutal black soldiery."

The author's testimony is precise as to the belief of the Gabun natives in a God—Anyambe or Njambi—who "is the one who made us, is our Father, made the trees, that mountain, this river, these goats and chickens, and us people." To the question, "Why do you not worship him?" they reply:—

"Having made us, he abandoned us, does not care for us; he is far from us, why should we care for him? He does not help or harm us; it is the spirits who can harm us whom we fear and worship, and for whom we care."

This evidence goes to support some of the arguments of Mr. Andrew Lang in his 'Making of Religion.'

When Dr. Nassau diverges from his own experience to speculations on the general question of the development of religious thought in mankind, he is not wholly convincing, and we need only cite his just and apt observation that "in all history no misapplied force has wrought more fearful evil than the religious." The supposed indifference of the creator to his creatures has led to the belief in an enormous number of spirits, including those of all departed human beings. Some inhabit trees and rocks, and have to be propitiated by a votive offering of a shell, a pebble, or a leaf by every passer-by. From this belief has grown the system of fetishism—a system of charms and amulets, consecrated by the oganga or magic doctor, with a variety of ceremonies and processes, by virtue of which

a spirit becomes localized in the object consecrated, and subject to the will of the possessor of that object. The fetish doctor is distinguished by a complete tonsure of the scalp, leaving only a small triangular patch of hair. An instance is cited by the author of disregard of the prejudices and beliefs of the natives committed by Capt. Burrows, who shot a number of monkeys in a graveyard, not knowing, or perhaps not caring, that they were supposed to be possessed by the spirits of those who were buried there—an act that any person not in the service of a foreign government would not have been allowed to perform.

Dr. Nassau has not actually seen, or even heard of, human sacrifices in the tribes which he has visited. Witchcraft and sorcery prevail—the white art, which comprises the composition of "medicines" for innocent purposes, and the black art, which involves the preparation of things for doing mischief. About the methods used in preparing medicines the natives do not like to be asked, even when they are friendly to the querist. Some of the materials are, no doubt, disgusting enough—as much so as those which commended themselves to civilized practitioners in past ages. Any one believing in fetishism can use the white art without being considered to be a wizard. The charge of witchcraft has led, as in civilized countries, to judicial murder; and the author describes an interesting case in which he was unable to save the life of an accused woman because she persisted in confessing an act of which she was not guilty. Justice is administered in the tribes by a secret society termed Ukuku, which operated even on white men by means of a boycott, intimidating the natives from dealings with them.

Each family has a fetish, which descends by inheritance, and consists of the first joints of the fingers and toes, including the nails, a small clipping from the lobe of the ear, and perhaps a snipping from the hair, accumulated from deceased members of successive generations. Dr. Nassau quotes several instances of the consideration in which these gruesome relics are held. It is needless to add that fetishes are largely used in time of war, in time of sickness, to promote trade, and generally in all circumstances of life. Associated with the system of fetishism are a large number of prohibitions called "orunda."

The author had many opportunities of observing the ceremonies at death and funeral customs among the natives, and relates a number of anecdotes of his experiences. His view of the practical effects of fetishism in West Africa is that it has greatly contributed to the depopulation of the country. He gives a fuller account than has yet been made public of the Njembe, or secret society of women. He mentions that an attempt at spying upon their proceedings by two white men was possibly detected by the white odour carried on the wind, which is as distinct to Africans as the negro odour is to ourselves.

The volume concludes with a collection of fetish tales based on fact, and a chapter on fetish in folk-lore. The folk-tales contained in the latter are not convincing, as they bear evident traces of European influence.



One is a mere variety of the story of Ali Baba and the forty thieves.

Dr. Nasseau has quoted largely from other authors as witnesses to the fact of the universality of the same superstitious ideas all over Africa, but their testimony does not add largely to the value of the book, which mainly consists in his own observations. As the fruit of a long stay among savage races of a shrewd and scientifically qualified observer, they are of great importance. The professional comments which he has felt it his duty as a missionary to make are pardonable, but rather old-fashioned, and do not help us much.

The book is printed at the University Press of Cambridge, U.S.A., and illustrated by twelve very good photographs. It is a welcome legacy of Mary Kingsley, and an acceptable tribute to her undying memory.

#### SOCIETIES.

**ENTOMOLOGICAL.**—Nov. 2.—Prof. E. B. Poulton, President, in the chair.—Mr. E. A. Agar, Mr. R. S. Bagnall, Mr. K. G. Blair, Mr. E. A. Cockayne, Dr. G. B. Longstaff, Mr. R. A. R. Priske, and Mr. H. W. Simmonds were elected Fellows.—Mr. J. E. Collin exhibited a specimen of *Platyphora lubbocki*, Verr., a species of Phoridae parasitic upon ants. No specimen has been recorded since the one originally bred by the present Lord Avebury in 1875, and described for him by Mr. G. H. Verrill in the *Journal of the Linnean Society* for 1877.—Mr. P. J. Barraud exhibited an aberrant male *Epinephelus jurtina* (Janira), taken by him this year in the New Forest. The usual apical spots were absent from the fore-wings, giving the specimen a curious appearance, noticeable even when flying.—Mr. J. Edwards sent for exhibition three specimens of *Bagous latus*, Gyll., one found by himself on Wretham Heath, Norfolk, on August 4th, 1900—the first recorded British example—and two taken in the same locality by Mr. Thorless on May 22nd, 1903; also *Bagous glabrisetris*, Herbst., from Camber, Sussex, for comparison.—Dr. T. A. Chapman exhibited bred specimens of *Hastula* (*Epagoge*, Hb. ?) *hyerana*, Mill., from larvae taken at Hyeres last March, and said the fact that the pale forms only have hitherto been known, whereas of those bred nearly half are dark, suggests either that really very few specimens are in collections—which is the most probable case—or that melanism is now affecting the species.—Mr. E. Harris exhibited a brood of *Hemeroptila abruptaria* bred by him this season, together with the parent male and female, showing light and dark forms produced from identical stock.—Mr. Gervase F. Mathew, B.N., exhibited some beautiful and interesting examples of *Leucania fasciolor*, Barrett, including the varieties described in the current volume of the *Entomologist's Monthly Magazine*, and, more recently, in the *Entomologist's Record*. He also exhibited a series of twenty-four *Camptogramma fluviala*, the descendants of a wild pair captured on September 22nd, 1903.—The President exhibited a photograph, taken by Mr. A. H. Hamm, to emphasize the fact that some insects appear to discriminate between colours in choosing a resting site. He also exhibited four specimens of *Conorrhinus megistus*, Burm., the large South American Reduviid which is well known to attack man, brought back in 1829 by W. J. Burchell, and read the recorded notes upon them.—Mr. W. J. Kaye exhibited specimens of the moths *Castnia fonscolombi* and *Proctambulyx ganascus*, showing upper and under sides to illustrate how these species were coloured similarly on both the upper side of the hind-wing and the under side of the fore-wing. This was suggested as meaning that in flight, or in certain positions when at rest and suddenly alarmed, a maximum amount of warning coloration was exposed; while during such time as the insect was in complete repose all this colour was concealed, whether the assailant was viewing from in front or behind, both sides being visible when these moths were hanging from a twig or leaf.—Mr. H. W. Andrews exhibited specimens of *Eristalis cryptarum*, F., and *Didea alneti*, Flin., two species of uncommon Syrphidae from the New Forest.

**METEOROLOGICAL.**—Nov. 16.—Capt. D. Wilson-Barker, President, in the chair.—Lieut. C. Royde, of the Discovery, gave an interesting address on

'Meteorological Observing in the Antarctic,' and showed a number of slides referring to the recent Antarctic expedition.—Mr. F. J. Brodie read a paper on 'The Decrease of Fog in London during Recent Years.' He had discussed the number of days of fog reported at Brixton, the London station of the Meteorological Office, for the thirty-three years 1871-1903, and found that the mean annual number of fog days was 55, of which 45 occurred in the winter half of the year, and only 10 in the summer half. December is the foggiest month with 9.5, the next being November with 8.5, January with 8.2, and October with 7.8. The clearest months are July with 0.4, June with 0.6, and May with 0.8. The greatest number of fog days were 86 in 1886, and 83 in 1887, and the least 13 in 1900, and 26 in 1903. Dividing the thirty-three years into three periods of eleven years each, the author showed that the mean for 1871-81 was 55, for 1882-92 it was 69, while for 1893-1903 it was only 41, there being thus a very marked decrease in the number of days with fog during the last eleven years.—A paper on 'The Hurricane in Fiji, January 21st-22nd, 1904,' by Mr. R. L. Holmes, was, in the absence of the author, read by the Secretary. This storm caused a great deal of destruction.

**MATHEMATICAL.**—Nov. 10.—Annual Meeting.—Prof. H. Lamb, President, in the chair.—Dr. G. H. Hallett was elected a Member.—The President referred to the losses sustained by the Society by the deaths of Prof. Pirie and Mr. R. W. H. T. Hudson.—The Treasurer presented his report, which was received, and Dr. Leatham was appointed auditor.—In connexion with the election of a Council and officers for the ensuing session the President stated that Prof. Burnside was retiring from the office of Honorary Secretary. He expressed the appreciation of the Society of the services which Prof. Burnside had rendered during his tenure of the office.—The Council and officers were elected as follows:—President, Prof. A. R. Forsyth; Vice-Presidents, Prof. W. Burnside, Prof. E. B. Elliott, and Prof. H. Lamb; Treasurer, Prof. J. Larmor; Secretaries, Prof. A. E. H. Love and Mr. J. H. Grace; Other Members of the Council, Mr. A. Berry, Mr. J. E. Campbell, Dr. J. W. L. Glaisher, Dr. E. W. Hobson, Major P. A. MacMahon, Mr. G. B. Mathews, Mr. A. E. Western, Mr. E. T. Whittaker, and Mr. A. Young.—Prof. Forsyth having taken the chair, the retiring President delivered an address on 'Deep-Water Waves.' The address was ordered to be printed in the *Proceedings* of the Society.—The following papers were communicated:—'Note on the Application of the Method of Images to Problems of Vibrations,' by Prof. Volterra.—'On the Zeros of Certain Classes of Integral Taylor's Series' (two papers), by Mr. G. H. Hardy.—'The Linear Difference Equation of the First Order,' by the Rev. E. W. Barnes.—'Remarks on Alternants and Continuous Groups,' by Dr. H. F. Baker.—'Expansions of the Elliptic and Zeta Functions of  $\frac{1}{2}K$  in Powers of  $q$ ,' by Dr. J. W. L. Glaisher.—'Examples of Perpetuants,' by Mr. J. E. Wright.—'Two Simple Results in the Attraction of Uniform Wires obtained by Quaternions, with, for Comparison, their Verification by the Geometry of the Complex,' by Prof. R. W. Genese.—'On the Reducibility of Covariants of Binary Quantics of Infinite Order,' by Mr. P. W. Wood.—'A Theorem relating to Quotient Groups,' by Prof. G. A. Miller, and 'On Certain Classes of Syzygies,' by Mr. A. Young.

**ARISTOTELIAN.**—Nov. 7.—Dr. Hastings Rashdall, President, in the chair.—The President read the annual address, the subject being 'Moral Objectivity and its Postulates.' A considerable change has recently taken place in the attitude of the higher speculative philosophy towards morality. Idealistic philosophy, whatever its attitude towards religion, used to be regarded not merely as practically in sympathy with a high morality, but as the staunch friend of what might be called the theoretical claims of the moral law. At the present day we find a marked tendency to depreciate morality, and to extend a somewhat patronizing recognition to religion, just on the ground of its splendid indifference to and thorough contempt for "mere morality." The theory of a "super-moral" Absolute was examined, and it was maintained that all forms of this theory really involve an acceptance of the objective validity of those very judgments of value which were avowedly disparaged by it. It was asserted that all moral judgments were of merely human validity: "in" or "for" the Absolute (*i.e.*, in the light of perfect knowledge) cruelty would be seen to be perfectly good "in its place," that is, to the exact extent to which it actually prevailed. But if all moral judgments were to be trusted, cruelty must always be bad. If they were not to be trusted, what right had we

to say that the Absolute is good, and that in the Absolute cruelty must be perfectly good likewise? That judgment implied the objective validity of moral thinking as much as our judgment "cruelty is bad." Any invalidity or inadequacy that attached to the latter judgment must attach to the former also—all the more inasmuch as it is opposed to the actual deliverance of our moral consciousness. Our moral judgments might be inadequate, but they could not be mended or "transcended" by being simply contradicted. The views of Mr. Bradley, Prof. A. E. Taylor, and Von Hartmann were criticized in detail. Emphasis was laid on the protest of the last-named against an exaggerated and immoral optimism, and on the admission that the idea of morality would be deprived of meaning if it did not mean "conducive to the true end of the universe." What implications does the belief in an objectively valid moral law carry with it as to the ultimate nature of the universe? It is not possible to believe in an objective moral law as residing elsewhere than in a mind, and that involved the postulate that the ultimate power or ground of reality must be spiritual. Absolute optimism is inconsistent with the belief that all our moral ideals are a revelation, however imperfect and inadequate, of the divine end; the existence of evil implies a limitation of power in the divine mind to produce good without some admixture of evil. Religion is simply travestied when it is represented as teaching that evil already has for the religious man no existence; the very core of the religious consciousness is rather the belief that "good shall be the final goal of ill."

#### MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'The Lower Limb,' Lecture III., Prof. A. Thomson.  
 — Bibliographical, 5.—'Some Augsburg Books illustrated by Hans Weiditz,' Mr. Campbell Dodgson.  
 — London Institution, 5.—'Recent Excavations in the Roman Forum,' Mrs. E. Burton Brown.  
 — Surveyors' Institution, 7.—Junior Meeting.  
 Tues. Institution of Civil Engineers, 8.—'Distribution of Electrical Energy,' Mr. J. F. Clouston.  
 Wed. Geological, 8.—'An Oolitic Cavern of Pleistocene Age at Hoe Grange Quarry, Longcliffe, near Braintree, Derbyshire,' Messrs H. H. Arnold-Bemrose and E. T. Newton.  
 — 'The Superficial Deposits and Pre-Glacial Valleys of the Northumberland and Durham Coalfield,' Mr. D. Woolcott.  
 — Society of Arts, 8.—'The Systematic Promotion of British Trade,' Mr. H. H. Morgan.  
 Thurs. Royal, 4.  
 — London Institution, 6.—'Law and Custom of the Stock Exchange,' Mr. M. N. Drucker (Traversa Lecture).  
 — Institution of Civil Engineers, 8.  
 — Society of Antiquaries, 8.—'Notes on some Probable Traces of Roman Filling in Britain,' Mr. G. E. Fox.

#### Science Gossip.

MR. HODGSON'S description of the new ten-legged sea-spider, which he found in the Antarctic when on board the *Discovery*, will be published in the next number of the *Annals and Magazine of Natural History*.

WE are glad to hear that the King has been graciously pleased to grant a Charter of Incorporation to the society which looks after our birds (3, Hanover Square, W.). It will now be called the Royal Society for the Protection of Birds.

MESSRS. MACMILLAN & Co. have in the press an English translation of Dr. Cohnheim's 'Chemistry of the Proteids,' prepared from the second edition of that work by Dr. Gustav Mann, author of 'Physiological Histology.' Dr. Cohnheim's book deals with all recent advances made in analyzing and synthesizing proteids. The English translation will contain some special features. Thus the evolution of the proteid from the paraffin series is shown; a systematic classification of proteid derivatives is given; and special attention is paid to recent work on the quantitative composition of proteids, the chemistry of hemoglobin, and the sulphur radical.

An important paper on 'Bye-products of the Census,' by Mr. Thomas A. Welton, was read before the Manchester Statistical Society on the 9th inst. In the paper, which is now before us, we find that Mr. Welton has made a careful study of the recent migrations of English people, the census of civil condition showing how varied is the composition of county populations, and specially referring to backward counties and to rural districts; also to the numbers of the sexes in those rural districts which are to a great extent agricultural. Mr. Welton refers to the incredulity with which



the statement of the Commissioners was received "that but for the number of our men in South Africa" during the Boer war "the loss by emigration would probably have been entirely wiped out," and he shows from the facts he has collected that the statement made by them was strictly correct.

WE much regret to announce the death of Mr. Edward Stanford, the founder of the well-known map business which bears his name. An interesting account of the firm, illustrated, was some time ago issued by his son for private circulation. Mr. Stanford died at Sidmouth on the 3rd inst. in his seventy-eighth year.

At the anniversary meeting of the British Astronomical Association, held at Sion College on the 26th ult., Mr. A. C. de la C. Crommelin was elected President for the ensuing year, and Messrs. J. R. Hardcastle and J. G. Petrie Hon. Secretaries. The outgoing President, Mr. S. A. Saunder, delivered a most interesting address, illustrated with a splendid series of photographs, on the progress of lunar topography, and the question whether any changes are discernible on the moon's surface.

ENCKE's comet is now in the western part of the constellation Pegasus, moving towards the northern part of Equuleus. The moon, being full early next week, will render observations difficult.

## FINE ARTS

### NEW ENGLISH ART CLUB.

PERHAPS there is not quite the same air of leisure and repose about this exhibition as usual. The pictures seem more crowded and more positive. But this general effect comes in part from the unusual number of pictures of distinct and individual merit. We doubt if the New English Art Club has ever had an exhibition to be compared with this in importance. Indeed, it would be difficult to recall another recent exhibition of exclusively contemporary painting in which there was a display of such varied and distinguished work backed up by so good a general level of achievement.

Mr. Sargent, Mr. Steer, Mr. Rothenstein, Mr. John, Mr. Orpen, to mention only the best-known artists, are all seen here at their best. Of Mr. Sargent's two pictures, one, the portrait study of Mr. Harrison, is a brilliant but quite ordinary example; but the one called 'His Studio,' a man painting in his bedroom, has qualities which we rarely associate with Mr. Sargent. The silhouette of the man's hand, the contour, and the reflected lights on his half-averted face are studied with an intimacy and deliberation which are, to our thinking, far more remarkable than the artist's usual brilliant but summary registration of such effects. We find it still impossible to admire the frank improvisation of the paint, particularly in the parti-coloured treatment of the white drapery, but in the attempt to give to the artist's picture its proper atmospheric conditions, he has used a more sensitive, more elusive technique. Mr. Sargent, it appears, paints other people's pictures better than his own. The colour is gay and fresh; but without being in any sense inharmonious, it is yet far from having any particular significance for the expression of a mood.

Mr. Harrison, whose portrait forms Mr. Sargent's second subject, is himself one of the most successful—certainly the most artistic—of those who show Mr. Sargent's influence, and his portrait (53) is a striking achievement, keenly observed, and rendered in a well-restricted key of colour. Near it hangs Mr. Steer's *Portrait in Black* (57), which is surely one of the most perfect colour harmonies even he has ever realized. Here, again, we observe the increasing subtlety and delicacy of Mr. Steer's sentiment for colour, for the main note

is a black silk dress treated as though the variations of its local colour were the most delicious, the most inviting hues in the whole colour scale. With this the pearly flesh tints, the dull gilt of a chair, and one delicious note of blue make a harmony at once delicate and rich. Compared with this nothing else in the gallery quite counts as colour, all the other work seems either coloured or colourless. This indeed has colour, used as a great composer uses all the possible varieties of *timbre* to produce an indissoluble whole. Here no single touch of colour (not even notes of purely neutral grey) fails to count for something in the total impression, and the effect of each is indefinitely multiplied by its happy conjunction with the rest.

Mr. Steer and Mr. Conder are perhaps the two most gifted colourists of our day; and though Mr. Conder has the richer invention, a stranger and more fanciful humour, he has never shown quite the power of co-ordination which Mr. Steer does here, nor has he shown himself capable of bringing together so great a wealth of variations possible to a single harmony. For here the scheme is worked out to its last possible results—is given with a completeness which is absolute and convincing. No other work by Mr. Steer in this gallery touches this level; the landscapes are neither of them of his most ambitious kind, and their composition is scarcely more than adequate. In one he has treated a subject of trees against a brilliant sunset sky, which invites to cheap romance, with singular tact and delicacy, and though to have avoided failure was here itself a proof of rare artistic feeling, it is not, we think, a great creation. The other (58), an open sunlit valley against a lurid storm-cloud, is again a proof of his taste and sincerity, rather than the expression of a profound or original idea, though the painting of the white horses in the blaze of golden sunlight is masterly in its rendering of atmospheric envelopment. The same artist's little *Sleep* is a charming sketch in the manner of Boucher, though with a distinct and personal feeling for colour.

We have never before seen a work by M. Blanche so acutely observed or so vigorously accentuated as the brilliant portraits of *Mr. Ricketts* and *Mr. Shannon* (116). It is not a deeply imagined study of character; the vision is somewhat superficial and uninspired, but it is rendered with a verve and directness which are fascinating. It is obviously not finished, but the few scrawls of paint on the coloured ground are so just in their indications of form and relief, and so expressive in their simplicity, that one wonders whether a more elaborate work would not have robbed us of the peculiar pleasure that this brilliant improvisation gives.

M. Blanche, as well as the English artists we have discussed, belongs to a group whose traditions and methods are already being succeeded by a new set of ideas. They are no longer *le dernier cri*—that is given by a group of whom Mr. John is the most remarkable member.

The contrast between the two groups has been gradually becoming apparent, and in the present show it is now clearly perceptible, for the younger men are coming into the inheritance of their power. The difference may be explained by their approach to the thing seen. The older men are all more or less impressionists, that is to say, they approach nature in order to analyze it into the component parts not of the thing seen, but of the appearance. They divide the sitter's face, for instance, into a mosaic of patches, each having a certain value of tone and colour, and recompose the mosaic on their canvas, always endeavouring to simplify confused or intricate passages into a broad statement of averages. But the younger men, really going back to an earlier tradition, carry the analysis further, penetrating through values to their causes in actual form and structure. This they record, and then adding

the particular and accidental conditions of light and shade, and finally colour, regain at last the general appearance. The older group, the impressionists, are painters from first to last, and only draughtsmen and chiaroscuroists by accident; the younger men base all their art upon draughtsmanship, and acquire the art of painting as an afterthought. Some such difference at least—though here for brevity the statement is somewhat crude and abrupt—is discernible if we compare Mr. Harrison's portraits—for Mr. Harrison, though one of the younger artists, has attached himself to the older group—with any of Mr. John's works. In these latter the scaffolding of design is incomparably more complete and more rigid, light and shade more significant of form, and carried to a higher point of expressiveness, while colour is still with him something of a veneer. We have no doubt that the younger group have got hold of the better method, a method which allows of inexhaustible possibilities of expression and of a deeper appeal to the emotions, and moreover that though it may take them far longer to learn how to paint, they will ultimately be able to paint much better, owing to their methodical and deliberate attack. This year for the first time Mr. John gives promise of becoming a painter; hitherto he has been a brilliant draughtsman who painted, and whose painting showed none of the masterly qualities of his chalk drawings. But at last he has seen where the logic of his views as a draughtsman should lead him. He has recognized that since his ultimate analysis of the thing seen was line, this must be the first step in his reconstruction; that the penultimate analysis being *chiaroscuro*, this must be the second and a separate step in the reconstruction; and that finally colour, the first in analysis, must conclude the synthesis. Following out these stages, he has already arrived at a control of his medium which astonishes one by comparison with the work of a year or two back. The transition from *chiaroscuro* to colour is still incomplete, but even his colour is immensely improved; it is more sober, more dignified, more of one kind throughout, and there are passages, like the grey background and sleeve of his *Carlotta* (61), which promise great things. And already he has got that rarest thing in modern painting, the expressive and formative touch. The beard of his old man (111) is a delight to the eye, so clearly is painter's draughtsmanship apparent in it. One must go back to Alfred Stevens or Etty or the youthful Watts to find its like. His power of modelling in paint is already immense; he can suggest not only the broad effects of mass, but without losing breadth he can give also the detail of surface, the actual texture of flesh. People will no doubt find his gipsy types repulsive, will complain of his love of low life, just as they complain of Rubens's fat blondes; but in the one case as in the other they will have to bow to the mastery of power. His likes and his dislikes are not, we admit, altogether the artist's affair—Hals will for ever remain something of an "outsider," because of his common predilections—but our first concern is whether the artist has been able to communicate his likes to us, and Mr. John's faces are unforgettable; we may detest them—we shall always remember that some one liked and understood them so profoundly that he thrust them into our intimate circle of acquaintance. In modern life a thousand accidents may intervene to defraud an artist's talents of fruition, but if only fate and his temperament are not adverse, we hardly dare confess how high are the hopes of Mr. John's future which his paintings this year have led us to form. The 'Carlotta' in particular has already the air of a great style. In general design, in relief, and in the intention at least of its colour, it has the qualities of greatness.

Mr. Orpen's is a more difficult talent to diagnose. He has an almost dangerous facility, together with a want of any strong personal

predisposition which enables him to assimilate readily the ideas of others. His *Improvisation on the Organ* (96) is an extremely clever work, based in the main on Goya's designs for tapestry. It has *morceaux* culled from Watteau and from Hogarth. It is painted with a rather crude vigour, and, though scarcely ever beautiful in treatment, does in parts, such as the organ-grinder's head, rise to a real power of expressiveness. This suggests once more that it is in narrative and illustration that he will find his real talent.

Mr. McEvoy belongs to the same group, though he explores a different and curiously personal vein, in which a delicate and tender melancholy is the prevailing mood. His feeling should perhaps warn him against attempting such large compositions as the portrait of *Mr. C. K. Butler* (79), which demand greater strength and co-ordinating power than he possesses. Indeed, even his small pieces are to be enjoyed rather for certain delicately felt shades of expression, certain passages of intimately rendered atmosphere, than for the whole effect, which lacks coherence. In the *Rosalind and Helen*, for instance, there are a beautiful sky and distance, which he has failed to relate to an admirable foreground, and two figures which have, in parts, distinct, but unfortunately irrelevant, beauties.

The connecting link between the older and the younger groups which we have distinguished is to be found in Mr. Rothenstein, whose influence as a critic, perhaps even more than as an artist, counts for much in the formation of the younger men's ideas. He sends this year only one picture, *The Deserted Quarry* (62), but it is the finest landscape he has yet produced. The idea is very original, and has a strange and sombre impressiveness, which is brought out by the gaunt, angular lines of the rocky ledges and the great triangle of the crane cutting across the leaden sky. Even more than by these the idea is expressed in the subdued tones of the broken rock wall, immersed in shadow, and contrasting sharply with the cold watery sunlight on the foreground ridge. This is, indeed, one of those rare works which support the claim of landscape to exist as an independent art.

Space compels us to pass over many pieces in this exhibition on which we might dwell at leisure in shows less compact of significant work, and we can merely give a catalogue of pictures which ought not to be passed over. Among these Mr. Rich's water-colours, especially his *St. Albans* (2), must take a prominent place, for he has never done better than this year; the same is true of Mr. Henry Tonks and Mr. MacColl. Prof. Brown's landscape (42) has a clearness of colour and simplicity of handling which make it one of his best works. Mr. Bate, too, seems to have made a new effort in his *Fan* (84), which is certainly not prepossessing, but shows a new application to the study of relief. Mr. Francis Dodd has never pleased us so well as in his sympathetic portrait of *Miss Dacre* (99); and Mr. Bellingham Smith shows once more remarkable progress. Mr. Douglas Robinson's *Olivia* (67), Mr. Walter Sickert's and M. Lucien Pissarro's work are all distinguished, and Mr. A. D. Rothenstein shows decided promise.

#### SOCIETY OF PORTRAIT PAINTERS.

AN unusual amount of retrospective work is to be seen at the New Gallery exhibition this year. Lenbach is the *pièce de résistance*, and on the opposite wall we have grouped together portraits by Watts, Whistler, and Burne-Jones. We hope that some day there will be a representative exhibition of Lenbach's work, in order that we may find out what he really was. The difficulty arises from the fact that his pictures lay claim to the highest excellence. They aim at

being portraiture of the kind that Rubens and Van Dyck practised; they display certain technical qualities of the highest order, and they are conceived in a grandiose manner, so that in a sense they refuse any intermediate honours: they will be all or nothing. And on the other hand they have much to make one suspicious: a certain mechanical precision, a want of subtlety in the interpretation of form, a too systematic use of colour, and, in such pictures as the *Miss Peck and her Cat* (No. 28), a lapse of taste. Again, in the *Bismarck* (128) in the South Room we find such a total disregard of design in the unrelated triangle of bright colour given by the flap of the coat, that one suspects that Lenbach was really a man of exceptional power and predominant personality, who happened to be a painter rather than a great artist. That at least is the idea we have formed provisionally when, from time to time, a few of his undeniably remarkable works have come to light in English galleries, and even the magnificent *Emperor William* in the present exhibition does not altogether dispel the idea.

Watts is represented here by only two portraits: the *Sir Leslie Stephen*, which is an interesting and sympathetic study of character, but hardly a great picture; and the *Marchioness of Granby*, which is very ambitious as a picture, with its suggestion of a Monna Lisa background, but a little wooden and uninspired as a rendering of character. The Whistler is an exquisite piece of colour; the subdued golden glow of the flesh colour is indeed marvellous, and puts one out of conceit with Burne-Jones's *Comyns Carr* (6), in which the flesh is reduced to a brown monochrome without any suggestion of depth or infinity. Near these hang two admirable Mancinis, if one may call admirable work which is so wanting in style, so entirely without the intention of beauty. But they have the mysterious quality of life, and, however little one likes it, it is impossible to ignore them or deny the rare gift which can thus convey the impression of a veritable human being. Mr. Charles Shannon is at the opposite pole; in his portrait of *Two Artists* (16) beauty is the main, almost the sole preoccupation, and he has here secured beauty of a rare kind. We still have to complain of the want of depth in the picture, the absence of relief both in the modelling and in the composition. The portrait of Mr. Ricketts is the better in this respect, and the colour is altogether delightful; the easy harmony of low-toned greens and earthy reds is delightfully accentuated by a few precious touches of gem-like colour. Mr. Shannon has rarely discovered a finer scheme than this.

Mr. Strang sends a portrait study (21) which certainly requires no further title, for it tends to justify the caricaturist's favourite symbol for Mr. Chamberlain. It is extremely well painted, refined for Mr. Strang, almost elegant, in spite of the heavy characteristic hands. But it remains rather a respectable than an intensely interesting portrait, though certainly the most tasteful rendering of the subject that we have seen.

The late Mr. Staats Forbes was constantly sitting for his portrait to the artists he so liberally patronized, and Mr. George Henry's version of the well-known face is agreeable. Without carrying any particular quality to a high pitch of excellence, Mr. Henry has the power of making a genuine picture out of his material. Two portraits in this room by Mr. Gerald F. Kelly, with whose work we are unfamiliar, interested us. The teaching of Whistler is too evident in one (40), but the other (45) gave us the impression of an artist who may arrive at a personal style.

The South Room is not so good as usual. Mr. Strang has been too busy elsewhere, Mr. C. Shannon does not send any drawings, so that Mr. Rothenstein's admirable drawing of Lord Kelvin and one or two early Watts drawings, rather unpleasantly tight and smooth in hand-

ling, and a brilliant but vulgar Mancini are the chief exhibits.

One picture has an odd interest—the little full-length portrait of a lady in a preposterous bustle, by Corot. It is, for the artist, a curiously frank and unbiassed representation, and one in which the charm is rather that of curiosity than definite beauty.

The Hall contains sculptures by Basil Gotto, whose two exhibits at the Academy this year reappear. We selected them for praise on that occasion, and though nothing else he shows here surprises us, he certainly has an original gift for a rather dry and severe rendering of form. The portrait of *Mrs. Burberry* (244) gave us real pleasure. The two other sculptors represented are Mr. Tweed and Mr. Derwent Wood. Mr. Tweed is a devoted Rodinesque, and has not, so far, developed any distinct style. Mr. Derwent Wood has remarkable talent, a feeling for rounded and polished elegance of form which reminds one of the Fontainebleau artists of the sixteenth century. His work at its best is the most appropriate garden statuary, but he tends to indulge too florid a taste. He should not, we think, attempt subjects like the *Dante in Exile* (292), which require an austere and dramatic imagination; but his *Diana* (293) would be entirely delightful in a park, and his *Fiammetta* (297) is fine, both in modelling and surface.

#### VAL. PRINSEP.

ON Friday night, November 11th, Mr. Valentine Cameron Prinsep, R.A., died at the age of sixty-six, from the effects of an operation. With him another link has been severed from the chain that connects us with the mid-Victorian era. Painter of distinction, novelist, dramatist, amusing raconteur—he was all this, but to us he was more interesting as man of wide culture, as contemporary and friend of a whole generation of artistic and literary giants. The biographer of Val. Prinsep would, in the course of his research, come into constant contact with such names as Watts, Rossetti, Burne-Jones, Browning, Whistler, Morris, Leighton. They all were his friends, his masters, or his fellow-students, as the case may be, and not one of them is among the living now.

It was Watts who first discovered Val. Prinsep's talent, and caused him to take up the study of art. Rossetti induced the youth of twenty, who, according to his own modest confession, could then neither draw nor paint, to undertake the painting of a panel at the Oxford Union, and to join the Oxford circle of which he himself, Burne-Jones, and William Morris were the leading spirits. It was Rossetti, again, who gave Prinsep his first introduction to Browning in Siena, when the young artist set out for Italy, accompanied by Burne-Jones. In Browning's house, again, he met Savage Landor, then old and almost deaf. With Whistler he was long connected by ties of friendship, however they may have been at variance in their methods of artistic expression. In the very year when Whistler "hand-painted" the famous Peacock Room for Mr. Leyland, Prinsep married its owner's daughter. The amusing confusion into which the "Plumber and Decorator" was led, owing to this coincidence, caused Whistler to write the famous "Noblesse Oblige" letter to the *World*; but the butterfly's sting was directed against the unfortunate "Plumber," and not against Prinsep.

The tendency of modern art criticism is altogether hostile to academic painting, and Val. Prinsep was one of the foremost champions of academic art. In judging his work it is therefore necessary to forget personal idiosyncrasies, to measure him not by the standard of modern art in its advanced manifestations, but by that of purely academic art. Friend and foe must admit that so regarded he ranks high amongst his



kinsmen in art. His pictures are learned, well balanced, thoughtful, and not without a certain noble, decorative feeling. They are not inspired, they are not passionate, but they are carefully thought out in colour and line, faultlessly drawn and faultlessly painted—in an academic sense. They have no hidden depth of meaning, no power of suggestion. The story is clearly told, and every touch is deliberate. And this, after all, was the task the artist had set himself.

Among Val. Prinsep's best-known pictures are his diploma work 'A Versailles,' 'La Révolution,' 'At the first Touch of Winter, Summer fades away,' 'Cinderella,' 'The Emperor Theophilus chooses his Wife,' 'The Broken Idol,' 'The Goose Girl,' 'Autumn,' 'The Virgin at Bethlehem,' and 'Bianca Capella,' the last work, painted under the influence of Rossetti, being the first picture exhibited by the artist at the Royal Academy. In 1876 he went to India, his native country, to paint the official picture of 'The Declaration of Queen Victoria as Empress,' which was exhibited at the Royal Academy in 1880, but did not excite much favourable comment. Mr. Prinsep was elected Associate in 1879, and Royal Academician in 1894. At the death of Millais he was considered to be a likely candidate for the Presidency of the Royal Academy.

As a writer Val. Prinsep was responsible for 'Imperial India: an Artist's Journal'; 'Virginie,' a novel; and 'Abibal the Tsourian'; and he recently published his 'Reminiscences' in the *Magazine of Art*. Of his plays, 'Cousin Dick' was performed at the Court Theatre, and 'M. le Duc' at the St. James's Theatre. Mr. Prinsep was also one of the founders of the Artists' Volunteer Corps, of which he was retired major.

### Fine-Art Gossip.

TO-DAY we are invited to view at the Rembrandt Gallery in Vigo Street a collection of water-colour drawings of Venice by Mr. Moffat Lindner.

At the Fine-Art Society's Rooms is open to private view to-day an exhibition of water-colours of Italy and her Alpine Walls, by Mr. A. W. Rimington.

MR. BAILLIE has at 1, Princes Terrace, from November 26th to December 22nd, a varied exhibition of drawings, embroideries, painted fans, missals, &c.

MR. BONNER is showing at the Applied Arts, from November 24th to December 8th, water-colour sketches by Mr. L. F. Crane, and jewellery and silverwork by Mr. J. Hodel.

MR. WEDMORE's long-delayed volume, 'Constable, Lucas, with a Descriptive Catalogue of the Prints they did between Them,' is now ready for publication, and in connexion with its issue Messrs. P. & D. Colnaghi & Co. will open on the 28th inst. an exhibition of rare proofs and early states of Constable's famous series.

'MEMORIALS OF EDWARD BURNES-JONES,' by G. B. J., will be published before the end of November in two handsome volumes by Messrs. Macmillan & Co. The first volume deals with his childhood at Birmingham, schooldays at King Edward's School, residence at Oxford, and the first eleven years of his London life. It closes with the settlement of the artist in the house at Fulham which was to be his home for thirty years. It was at the University that Burnes-Jones first met William Morris, and the book dwells on friendships with him and many other famous contemporaries. The views of Burnes-Jones on art exhibitions in general, the story of his relations with the Royal Academy and the Grosvenor and New Galleries, are among many topics discussed. The book will be liberally illustrated.

M. JULES DENNEULIN, who has been a constant exhibitor at the various French shows for over forty years, died recently at Lille, where he was born on August 16th, 1833. He studied art under Souchon and Colas, and obtained a medal at the Salon in 1875. The museum of his native city contains one of his works, 'La Gorge d'Orchimont,' which was exhibited at the Salon of 1868; another of his pictures, 'Après Vêpres,' is in the museum at Arras; and others include 'Les Musiciens Ambulants,' 'Le Diner de Noces,' 'Le Départ,' 'Le Retour,' 'Une Partie de Plaisir,' 'Jamais Bredouille,' 'La Photographie du Village,' 'L'Attente,' 'L'Enterrement de M. le Maire,' and 'Le Vin d'Honneur,' nearly all of which are known through engravings and photographic reproductions.

ACCORDING to Prof. Montelius, the Viking ship unearthed at Slagen, in Norway, is a pleasure yacht of the period, having several marked characteristics which distinguish it from the Gokstad ship. The shutters closing the oar-holes and the shields along the gunwale are absent, proving that the ship was not intended for warfare or long cruises. It is very low amidships. Several costly carved objects were also found, such as sledges, in which even the coachman's footboard is decorated with a handsome carved design, and numerous small figures of men and animals. One object was part of a walking-stick, the handle of which was carved as a dog's head in fine, almost modern style. Gangways to ships were also found, and oars handsomely ornamented, and so well preserved as to warrant the use of them to-day.

## MUSIC

### THE WEEK.

COVENT GARDEN.—'La Tosca'; 'Faust'; 'Rigoletto.'  
QUEEN'S HALL.—Symphony Concerts.  
BECHSTEIN HALL.—Mr. Sigmund Beel's Violin Recital.

'LA TOSCA' was performed at Covent Garden on Monday evening, when Signor Ancona made his *entrée* in the rôle of Scarpia, and on the following Wednesday appeared as Valentino in 'Faust,' and on both occasions this talented artist met with a hearty reception.

On Tuesday evening M. Maurel, after an absence of several years, appeared in 'Rigoletto.' Time is no respecter of voices, and M. Maurel's organ has lost not a little of its freshness and power; still one can feel the grand style. As an actor, moreover, he retains his greatness. His impersonation of the king's jester was remarkable for its skill and subtlety. He fully deserved the triumphant reception bestowed on him.

We are glad to find that Signor Cilea's 'Adriana Lecouvreur' has been so successful. A third performance was announced for Thursday, and a fourth and final one for to-day. Next week is positively the last, as the San Carlo Company must return to Italy for their winter season.

A recitation with orchestra of Ernst von Wildenbruch's 'Hexenlied,' by Miss Tita Brand, at the second Symphony Concert at Queen's Hall, on Saturday afternoon, proved disappointing. The music is by Herr Max Schillings, a prominent representative of the younger German school of composers. His operas 'Ingwelde' (1894) and 'Der Pfeifertag' (1900) have attracted considerable notice. The *mélodrame* music offered was excellent of its kind; it is in keeping with the poem, and the composer has displayed wonderful restraint: the poem throughout is the chief thing; the music, atmosphere or mere colouring. The

work, however, is disappointing; the music is not of sufficient importance for a Symphony Concert. Miss Brand gave an intense rendering of the poem (in English). The programme included Hugo Wolf's symphonic poem 'Penthesilea,' performed for the first time in England. Wolf has composed many remarkable songs, and he is certainly a most interesting composer, though scarcely, as his admirers name him, "the greatest writer of songs since Schubert." A serenade of his was performed a short time ago at the Queen's Hall under Weingartner; but we believe that this is the only other instrumental work of his which has been given in London. We may here mention that his Quartet in D minor is to be produced at Miss Nora Clench's concert next Monday. The work under notice is neither strong nor particularly interesting. The thematic material is not striking, and so far as we may judge the music from a first hearing, it has the defects of some of Schubert's symphonic works without their redeeming qualities. It is, in fact, a composition which leaves one cold. The first section depicts the march of the army of Amazons to Troy; the second, the dream of Penthesilea that she would lead Achilles back to the Feast of Roses; while in the third is depicted her madness. These three sections follow without break. Kleist's drama serves as the poetic basis of the work. How to depict madness in music might serve as the subject of an interesting article. One of the earliest instances is that of Kuhnau in his Bible sonata 'David playing before Saul,' in which the madness of the latter is illustrated by some strange-sounding chords, also by consecutive fifths. One of the latest may be found in Richard Strauss's 'Don Quixote.' Wolf's music consists mainly of distorted versions of themes belonging to the earlier part of the work.

The concert commenced with Beethoven's Symphony in c minor, of which a good if somewhat formal rendering was given. Mr. Maurice Sons gave a thoroughly conscientious reading of the solo part of Brahms's Violin Concerto. It was a quarter past five before the concert came to an end, and seeing that neither of the novelties—the second, by the way, was placed quite at the end—proved really attractive, the time seemed extra long. Surely there was some announcement made at the beginning of the season about the intention of making programmes of reasonable length! Has Mr. Wood forgotten this?

Mr. Sigmund Beel gave a violin recital at the Bechstein Hall on Monday evening. The programme opened with a Sonata in d minor, Op. 2, for violin and pianoforte, by Dr. Walford Davies. This work was written about nine years ago; moreover, it has been already performed several times. The music is attractive; the composer has good thematic material, and develops it with skill and without diffuseness; the second movement, *allegretto semplice*, is particularly dainty. The pianoforte part was played by the composer. Mr. Beel, who has a fine tone and technique and a broad expressive style of playing, was heard to great advantage in Corelli's 'La Folia' Variations, and afterwards in various short solos. Miss Martha Cunningham sang songs by Rubin



stein, Brahms, and Schumann with taste and charm.

### Musical Gossip.

At his recital at the Æolian Hall on Friday last week Mr. Plunket Greene introduced to London amateurs the 'Five Songs of the Sea,' words by Henry Newbolt and music by Sir Charles Stanford, recently produced by the Irish vocalist at the Leeds Festival. 'The Old Superb,' last of the set, is a rollicking ditty, which Mr. Greene delivered with much zest. His singing generally was praiseworthy. Mr. Hamilton Harty played the accompaniments carefully. There was a very large audience.

A PIANOFORTE and violin recital was held in the Crystal Palace concert-room last Saturday afternoon by Miss Fanny Davies and Miss Maud MacCarthy. The two ladies were associated with excellent results in the performance of Brahms's Sonata in G, Op. 78, the slow movement, being played with much feeling and earnestness. Miss Davies dealt skilfully with solos by Schumann, Rubinstein, and Mendelssohn; while Miss MacCarthy, who has fine technique, and interprets with rare intelligence and feeling, played four unaccompanied movements by Bach, the Prelude in E major being rendered in a particularly firm and resolute manner. Mr. Frederic Austin sang with ability some well-chosen songs.

ON Wednesday afternoon at St. James's Hall M. Léon Delafosse gave his only pianoforte recital this season. The French pianist has already appeared in London, and his technical and intellectual gifts have been fully recognized. There is something very attractive in his playing; in quiet passages he displays great charm and refinement, but in loud passages he is inclined to exaggeration, and the tone in consequence suffers. In his rendering of Beethoven's rarely performed early Sonata in B flat (Op. 22) this tendency was perceptible. A brilliant performance of a Rubinstein Tarantelle gave proof of his commanding technique. Chopin's Barcarolle offered examples of his daintiest and of his most strenuous playing. By his transcription "in double notes" of this composer's G flat Etude (Op. 13, No. 5) he displayed skill, but at the expense of the music: a tone poem should not be turned into a *tour de force*.

FUNDS are being collected for the establishment of a university at Sheffield, and towards a satisfactory endowment about 60,000l. must first be raised. Last year Mr. Manners offered to give a week's operatic festival at Sheffield for the benefit of the fund, and the first of the seven performances commenced on Monday in the Sheffield Theatre Royal. To comment on the university scheme is not within our province, but the generous offer of Mr. Manners, who for the occasion has combined his two companies, certainly deserves note, and indirectly it may prove of some advantage to Mr. Manners's own scheme of permanent opera in the metropolis.

THE Royal Choral Society commenced its season at the Albert Hall on the 10th inst. with the customary performance of 'Elijah,' under the direction of Sir Frederick Bridge. The choir is a fine one; the sopranos show improvement on last year as regards fullness and firmness of tone. Mr. Dalton Baker gave an artistic rendering of the "Prophet" music.

THE programme of Mr. Frank Thistleton and Miss Grace Sunderland's second concert of Old Chamber Music will include a Trio by F. Couperin, written in praise of Corelli. It was published in 1724 in the composer's 'Goûts Réunis.' It is entitled 'Le Parnasse, ou l'Apothéose de Corelli: Grande Sonate en Trio.' It describes in a series of seven short movements how Corelli is received by the Muses, the effects produced on him by drinking

at the fountain of Hippocrene, and how he is placed by the Muses in the company of Apollo.

IN a recent report on the budget of Fine Arts reference is made to the rare activity displayed by M. Albert Carré. During his six and a half years' directorship of the Paris Opéra Comique he has produced over thirty novelties. During his last season, which closed on June 30th, there were seven: Puccini's 'La Tosca'; 'La Reine Fiammette,' by Xavier Leroux; Rabaud's 'La Fille de Roland'; Massenet's 'Le Jongleur de Notre-Dame' and 'La Cigale'; Halphen's 'Le Cor Fleuri'; and Gluck's 'Alceste.' And among the novelties announced for this season are M. Bruneau's 'L'Enfant-Roi,' in five acts, and M. Dupont's one-act 'La Cabrera,' which won the prize in the recent Sonzogno competition.

THE series of forty recitals given by the distinguished French organist M. Alexandre Guilmant at the St. Louis Exhibition proved most successful. A gold medal, as a token of gratitude and admiration, was presented to him by Mr. Francis, President of the Executive Committee. The programmes were principally devoted to French music, ancient and modern. M. Guilmant has now left St. Louis, and will give twenty-five recitals in the principal cities of the United States before returning to Paris in December.

OPERA libretti based on Shakespeare's 'Romeo and Juliet' have been set to music by Benda Zingarelli, Manuel Garcia (at New York about 1826), Steibelt, Vaccaj, Bellini, Gounod, and other less noted composers. Signor Vincenzo Ferroni, Professor of Composition at Milan Conservatorio, has just added to the already long list. He has written both the text and music of his opera.

THE library of the late Mr. Percy Betts, consisting mainly of musical and dramatic works, of which he had a large number, is to be sold at Messrs. Puttick & Simpson's rooms in Leicester Square on Wednesday, the 23rd, and following days.

WE regret to announce the death of the composer Mr. Garnet Wolseley, at the early age of thirty-two. His pastoral suite 'Ewelme' was played at a recent Promenade Concert.—The death is also announced, at the age of thirty-seven, of M. Désiré Lalande, principal oboe-player of the Queen's Hall orchestra.

### PERFORMANCES NEXT WEEK.

- SUN. Sunday Society Concert, 3.30, Queen's Hall.
- Sunday League, 7, Queen's Hall.
- Concert in Aid of Musicians' and Stage Employees' Benevolent Funds, 7.30, Opera House, Covent Garden.
- MON. Renée Arbas's Recital, 8, Queen's Hall.
- Miss Nora Clench's Quartet, 8.30, Æolian Hall.
- Miss Alys Bateman's Vocal Recital, 8.30, Bechstein Hall.
- Royal Italian Opera, Covent Garden.
- TUE. Mr. Warren Wynn's Vocal Recital, 8, Æolian Hall.
- Miss Grace Sunderland and Mr. F. Thistleton's Concert, 8, Queen's Hall.
- Royal Italian Opera, Covent Garden.
- WED. Weesely Quartet, 8.30, Bechstein Hall.
- Royal Amateur Orchestral Concert, 8.30, Queen's Hall.
- Royal Italian Opera, Covent Garden.
- THURS. Miss Maud Agnes Winter's Pianoforte Recital, 8, Bechstein Hall.
- Miss Mary Louisa White's Concert, 8.30, Steinway Hall.
- Royal Italian Opera, Covent Garden.
- FRI. M.M. Armand Ferte and Marcel Chailley, Pianoforte and Violin Recital, 8.30, Salle Erard.
- Miss Ruby Holland's Pianoforte Recital, 8.30, Steinway Hall.
- Royal Italian Opera, Covent Garden.
- SAT. Symphony Concert, 8, Queen's Hall.
- Miss Marie Brama's Vocal Recital, 8.30, Steinway Hall.
- Crystal Palace Concert, 8.30.
- Royal Italian Opera, Covent Garden.

### DRAMA

#### THE WEEK.

SAVOY.—Afternoon Performance: 'For Church or Stage,' a Drama in Three Acts. By the Rev. Forbes Phillips.

SHAFTESBURY.—'The Flute of Pan,' a Romantic Drama in Four Acts. By John Oliver Hobbes.

CRITERION.—'The Freedom of Suzanne,' a Light Comedy in Three Acts. By Cosmo Gordon Lennox.

ROYALTY.—'The Knight of the Burning Pestle,' in Five Acts. By Beaumont and Fletcher.

COURT.—Afternoon Performance: 'Aglavaine and Selysette,' in Five Acts. Translated from Maeterlinck by Alfred Sutro.

GREAT QUEEN STREET.—'Einsame Menschen,' in Five Acts. By Gerhart Hauptmann.

THE past week has been one of the busiest and the most eventful in modern

theatrical annals. The list of novelties led off on Saturday afternoon with a presentation by Mrs. Brown Potter of 'For Church or Stage,' a play by the Rev. Forbes Phillips, originally produced in four acts in Yarmouth, and now discreetly reduced to three. Efforts had been made, unavailingly as it proved, to secure for this a *succès de scandale*. The wisdom of such preliminary moves is more than doubtful. A very damp squib was that which was let off, and though there was some smell of gunpowder or brimstone, there was no explosion. No need exists to narrow down the question raised to a clergyman and an actress. The issue is direct, and a penalty proportionate to the gravity of the offence is provided. To make the wrongdoers a clergyman and an actress is simply to pander to a vulgar and prurient taste. There are men, of course, clergymen as others, who, for the sake of an exceptional woman, will pay the price, or attempt, it may be, to evade it. No such woman was, however, presented, and the seductions exhibited were purely sensual and commonplace. The public refused to be either interested or shocked. It was rather bored and completely "sold."

On the evening of the same day Mrs. Craigie presented at the Shaftesbury 'The Flute of Pan,' a piece which had also had a preliminary canter in the country before starting for the London stakes. This piece, which is in four acts, and was first seen during the present year in Manchester, is "a horse of another colour." It is a clever and an ambitious work, which errs chiefly, if not solely, in prolixity. This fact was abundantly obvious on its first production, and it might have been hoped that the lesson then administered would have been taken to heart. Experience in this case has not, like the stern lights of a ship, to use Coleridge's illustration, cast a light over the path that has been passed, and the only result of a second presentation has been to subject a brilliant author and an admirable actress to vulgar, discourteous, and unmannerly insult, and to betray Mrs. Craigie into rash and injudicious utterance. A better fate was merited by both piece and performance. The former is an obvious attempt by a clever writer to produce one of those romantic, satirical, and saucy pieces which in the last few years have sprung into unexampled favour. Work of the class lends itself naturally to spectacle, and a pageant of surpassing novelty and much splendour was provided. Why a piece so happily conceived and so well acted should fail is hard to say. Fail, however, it did, and it was hooted with what looked less like ignorance than malignity. We are careful, however, to express our conviction that stupidity and vulgarity are alone to blame. Mrs. Craigie hints that neither the "boosers" nor the critics represent the solid judgment of the public. This, in a sense, is true, though she was unwise to say so. She knows—none better—the limitations of the critics, salaried or self-constituted, and she underrates their influence. Neither can make a play, but either can mar it. For the instances she advances when a piece triumphed over the hostile opinion of the critics we could mention others—such, for instance, as

'Michael and his Lost Angel'—when an excellent work, wrongly, as we think, condemned, fell so flat that there was virtually no chance of revival. We may not dwell upon a subject on which there is much to be said and we have much to say. 'The Flute of Pan' lacked many things, including intelligibility of motive, and was too slow and long. The criticism passed upon it in the house and out of it was needlessly severe. It was harder upon the actors than upon the author. Most of the parts were well, and some of them excellently, played. Miss Nethersole, though not generally popular, is one of the few English actresses who possess a method. She was, as she well might be, nervous and distraught, as were other actors subject to the same influences. She gave, however, a performance such as we could submit without apprehension to the judgment of foreigners of intelligence—and of how many actors can we say the same thing? Mr. Waring, Mr. Somerset, and others were up to their average, and if a portion of the story had not created a sense of dullness would have received the wonted tribute. "The stars in their courses" did not fight against the prettily named piece. But dullness is stronger than stars, gods, men, or columns, and a portion of the play, though a portion only, was dull.

At the Criterion on Tuesday was produced a bright, saucy, and entertaining comedy, which, so far as the public is concerned, carries off the palm from all its fellows or rivals. Drawn in part from the French, and recalling many pieces between 'Divorçons' or 'Frou-frou' and 'Les Deux Écoles,' 'The Freedom of Suzanne' has briskness and vitality that commend it warmly to the public, and will doubtless stamp it one of the successes of the season. A study of female temperament, it shows a self-willed, mutinous, and irresponsible woman divorcing her husband, only to find that, with all his faults, he is immeasurably better than all his would-be successors, and spending more time upon his recapture than ever she had devoted to his first subjugation. Besides being bright, humorous, and extravagant, it has a vein of pleasing sentiment, and well deserves the reception awarded it. Miss Marie Tempest, for whom the central part was created, is one of the few finished *comédiennes* we possess, and played it like an artist. This is praise that we are seldom privileged to bestow. The general cast was good, and the whole, though light, constitutes an agreeable and vivacious entertainment.

It is not easy to conceive a play less likely to attract a modern English public or to be the subject of a revival than 'The Knight of the Burning Pestle' of Beaumont and Fletcher. It has been produced, however, though in rather amateur fashion, and has obtained a respectable amount of success. The work of both dramatists—whose respective shares, however, in it have raised a futile discussion—it has little poetry and no passion. It has dull passages, moreover, and requires for its enjoyment more knowledge concerning the Tudor stage than is generally possessed. The performance is interesting in a sense, and casts a light not always misleading upon early stage practices. Mr. Nigel

Playfair showed a sense of humour as Ralph, the apprentice who imitates successfully the Knight of the Rueful Countenance, and Mrs. Theodore Wright was vastly amusing as the Citizen's wife, who so naively and unconsciously reveals his amorous foibles.

Not one of the best or most poetical pieces of M. Maeterlinck is his 'Aglavaine and Selysette.' Mr. Alfred Sutro's translation preserves, however, most of its poetry, and the rendering of it given at the Court by some of our younger actors had a measure of delicacy and distinction.

It is a curious fact that 'Einsame Menschen,' by Herr Gerhart Hauptmann, has a story closely analogous to that of 'Aglavaine and Selysette.' The explanation may be found in the fact that both owe much to Ibsen. 'Einsame Menschen' had not previously been given by the company.

#### Dramatic Gossip.

MR. PINERO is engaged upon a serious drama for Mr. George Alexander, which will be produced next year at the St. James's, after the close of the autumnal occupation of that house by Mr. and Mrs. Kendal.

In the revival this evening at the St. James's Theatre of 'Lady Windermere's Fan,' which has already been announced, Mr. Alexander will not take part.

'DOROTHY O' THE HALL,' a four-act romantic play by Messrs. Paul Kester and Charles Major, has been given at the Theatre Royal, Newcastle-on-Tyne, with Miss Julia Neilson as Dorothy Vernon. Miss Bella Pateman was Queen Elizabeth, and Miss Adeline Bourne Mary Stuart. Mr. Fred Terry took no part in the performance.

'THE FASCINATING MISS KEMP' is the title of a three-act comedy by Gordon Holmes, which has been given at the Grand Theatre, Margate, with a view to a speedy transference to London. 'Domus et Placens Uxor' is the classical name of a one-act piece by the same author presented on the same day at the same house.

MR. WILLARD will begin at the Knickerbocker Theatre, New York, on the 30th of January a season with Wilson Barrett's 'Lucky Durham.' Among the pieces in his American repertory are 'The Optimist,' an adaptation by Mr. Louis N. Parker of 'La Châtelaine' of M. Capus, and a rendering by Mr. Lion of 'Dickie Monteith,' by Mr. Tom Gallon.

LATE Parisian novelties consist of 'Chiffon,' a three-act piece produced at the Athénée, and described as a comedy, though scarcely deserving the name; 'L'Escalade,' in four acts and five tableaux, by M. Maurice Donnay, given at the Renaissance by M. Guity and Mlle. Brandès; and 'Maman Colibri,' a four-act comedy of M. Henri Bataille, produced at the Vaudeville. Of these works the second only seems likely to make a permanent impression.

'LA GUEULE DU LOUP,' a farcical comedy in three acts, by MM. Maurice Hennequin and Paul Bilhaud, the latest experiment at the Nouveautés, is slight and not very original. It obtained, however, a distinct success, due in great measure to the acting of M. Noblet, Madame Cerny, and Madame Carlex.

'DAGLAND,' a four-act drama by Björnstjerne Björnson, has been given at the Deutsches Theater, Berlin, with Herr Klein as Dag, Herr Sommerstorff as his son Stener, and Fräulein Rabitow as Ragna, his daughter. It achieved that barren victory a *succès d'estime*.

TO CORRESPONDENTS.—R. M. T.—A. W.—A. F.—D. S. M.—received.  
K. G.—Certainly.  
C. H. T.—Many thanks.  
W.—Will forward.  
No notice can be taken of anonymous communications.

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